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NEW YORK, MAY 7, 1910

REPLYING to an antagonistic criticism in London of STRAUSS'S *Elektra*, GEORGE BERNARD SHAW says that "this lazy petulance which has disgraced English journalism in the forms of anti-Wagnerism, anti-Ibsenism, and, long before that, anti-Handelism (now remembered only by FIELDING'S contemptuous reference to it in "Tom Jones"); this infatuated attempt of writers of modest local standing to talk *de haut en bas* to men of European reputation, and to dismiss them as intrusive lunatics, is an intolerable thing, an exploded thing, a foolish thing, a parochial boorish thing, a thing that should be dropped by all good critics and discouraged by all good editors as bad form, bad manners, bad sense, bad journalism, bad politics, and bad religion." And this will apply legitimately to other artistic subjects likewise treated by other critics than those of London.

THE ways of the modern poet are not unlike those of his ancient fellow. D'ANNUNZIO, according to the cable the other day, was to be sold out, villa, art collection and all, for debt, even his favorite dogs being distrained by a creditor. So much for the carelessness of a poet as to mere money. Yet that poetry has its compensations is shown by a subsequent cable, which recites that an American admirer of D'ANNUNZIO has wired money to cancel the debts. This act, sentimental though it may be, furthers the tradition abroad that all Americans are rich, and may have some effect to add honor to those of this land that have plenty of money yet no love for poetry.

SOME people who went to the Empire to see Caste, and then expressed disappointment because it is not sufficiently up to date, nevertheless laughed as they recalled the figure of ECCLES. Well, ECCLES is pretty much the whole comedy. He is one figure that doesn't pass with the change of fashions in hair and hats.

OPERA is still classed as a luxury. And this being so, probably it will not make much difference to the mass whether it is purveyed by one or a dozen organizations.

YET there is a prospect that the dictatorial methods and the remunerative exactions of some opera singers will fall on eyes with a faraway expression and ears that are deaf.

POPULAR PLAYS.

THE MIRROR is gratified to note the widespread interest inspired by the discussion which has been running in its columns for the past three weeks in regard to the most popular plays.

Last week THE MIRROR, desiring to further stimulate interest in this subject, offered a prize of \$25 for a list of the most frequently acted plays which shall most nearly correspond to a list compiled as an average of all the lists submitted by its readers.

After publication of this offer, the attention of THE MIRROR was called to new regulations of the Post Office authorities prohibiting all offers of prizes in competitions by newspapers. A representative of this journal consulted with the New York Post Office authorities in this matter and was informed that under existing rules of the department the offering of a prize of any sort, even in such a contest as this, would be illegal.

THE MIRROR, therefore, is constrained to withdraw the prize offer and will continue the competition without a prize. The subject matter is of such a nature that it, no doubt, will engage the attention of many persons who will enter the contest *con amore*, because of its novelty and the general interest in plays that it will excite and satisfy.

Such a contest, naturally, must develop a vast amount of information and provide, at the same time, material for interesting reading. The result of so wide a consensus of opinion on this subject will be watched with keen anticipation.

THE MIRROR prescribes no rules or limitations beyond the simple ones outlined last week and in this number. It is deemed advisable to exclude the Shakespearean plays, because they have been performed for three hundred years by every generation of actors. The cheap type of melodrama of the minor stage is also excluded, because the improvement in public taste has rendered it almost obsolete. The better class of melodrama is, of course, eligible. Operas and musical comedies, or pieces in which the music is the principal ingredient, are also barred.

This is something more and better than a guessing contest. The final decision should tend to give an authentic stamp to the twenty-five plays named as those which have exercised the widest appeal on the English-speaking stage, and the list will have a peculiar value because it will have been compiled from lists submitted by readers who are best qualified by habits of study and observation to render an intelligent decision.

PHILADELPHIA has not been a banner city for theatricals this season, but it is in growing favor as a pugilistic centre. If mundane tremors should suggest that it is also becoming subject to earthquakes, no one need be alarmed. Such a phenomenon is possible, but it would be caused by a concerted movement of the original Quakers turning in their graves.

M. CLARÉTIE, the director of the Théâtre Français, accused M. LE BARGY, the leading actor of the House of Molière of representing twenty-five years of treachery and ingratitude; and M. LE BARGY reciprocated by accusing M. CLARÉTIE of representing twenty-five years of incompetency. Now for a duel and the photographers.

So the mayor of Camden, N. J., is to censor all theatrical offerings for that city. Well, Camden is not a metropolitan centre, but if its mayor can please all of its people all the time in the matter of amusements he ought to be considered in line for the presidency.

If the new census is to include in its varied details an enumeration of persons who know "which side their bread is buttered on," it will be difficult for OSCAR HAMMERSTEIN to escape the record.

PERSONAL



WALSH.—After a successful tour of thirty-eight weeks, during which she visited nearly every prominent city in the country, Blanche Walsh will close her season on May 23. In Jules Eckert Goodman's strong drama, *The Test*, Miss Walsh has added to her reputation as a strong emotional player. Her latest successes have been in the dramatization of Tolstol's *Resurrection*, *The Woman in the Case* and *The Straight Road*. With a list of plays which demand so much physical as well as mental power one wonders that Miss Walsh can play such long seasons year after year. She confesses to a little weariness at the present time, but with the prospect of a complete rest abroad she has the courage to formulate her plans for another strenuous season. Immediately at the close of her tour, in four weeks, she will sail for London. About the middle of August she will return to New York to begin rehearsals of her new play, *Barbarossa*, by J. Hartley Mauners. Mr. Mauners' play is based on the old German legend of *Barbarossa*.

CARTWRIGHT.—One of the best things of this season is Charles Cartwright's *Count de Maigny* in David Belasco's production of *The Lily*. Last Wednesday night a gentleman was overheard to say as he was leaving the Belasco Stuyvesant Theatre: "Before this play leaves New York I'm going to see Cartwright again. Every time I see him—this is the third time—I grow more eager to come again." What greater tribute could be offered Mr. Cartwright? In a cast of such excellence as Mr. Belasco has furnished for *The Lily* it is difficult to say which is the one best player. To pick out a star part would be presumptuous. The statement may be ventured, however, that just the right player has been secured for each part and the selection of Mr. Cartwright for the *Count de Maigny* is by no means the least testimonial to Mr. Belasco's keenness. Though Mr. Cartwright is an English actor this is not his first American appearance. His *Kieschna*, in Mrs. Fiske's production of *Leah Kieschna*, in which part he established a brilliant American reputation, is not yet forgotten.

DRESSLER.—In the return of Marie Dressler, who comes to the Herald Square Thursday night as the star of *Tillie's Nightmare*, New York will welcome back to Broadway one of our best American burlesque comediennees. In several of Joe Weber's musical burlesques, including *Higgledy-Piggledy*, *The College Widower*, *Twiddle Twiddle* and *The Squaw Man's Girl of the Golden West*, Miss Dressler furnished much of the fun for several seasons. She has been on tour most of this season with her play. It is yet too early to know whether *Tillie's Nightmare* is to be a Broadway success, but if it gives Miss Dressler half a chance to show what she can do it is destined for a run.

SELWYN.—Henry R. Harris will produce Edgar Selwyn's new play, *The Country Boy*, next season. Mr. Selwyn is one of our busiest actors. His outside interests are many and varied. Between his engagements he busies himself with playwriting and play-selling. Mr. Selwyn is author of *The Rough Rider's Romance*, *A Friend in Need*, *It's All Your Own Fault*, *Pierre of the Plains* and several others.

PARKER.—Louis N. Parker, who is making the English version of Rostand's *Chantecler*, is a man of varied attainments. His father was an American, his mother an Englishwoman, he was born in France, his first language was Italian, and he was educated in Germany. He is, indeed, a cosmopolitan, and his rendering of Rostand's fantastic drama should reflect his freedom from insularity.

CARTER.—Mrs. Leslie Carter, who has been touring the West in *Vasta Herne*, has canceled all her engagements for the rest of the season. Mrs. Carter was suddenly taken ill last Wednesday in Cleveland with acute colitis and was forced to abandon her tour. Owing to the probability that Mrs. Carter will not be able to work for six weeks her company was disbanded.

The Usher



The announcement from Washington in THE MIRROR of two weeks ago that Jennie Gourlay had revisited the national capital after many years, dating back to her appearance in the cast of Our American Cousin, on the night of President Lincoln's assassination in Ford's Theatre, might be supplemented by interesting comment on other survivors of that historic aggregation of artists who were in Laura Keane's company on that memorable occasion.

It is a rather common error to assume that W. J. Ferguson is the sole survivor of that cast, as shown by the facts relating to Miss Gourlay. Manager Ben Hendricks, writing to THE MIRROR from Minneapolis, calls attention to the fact that a third survivor of the Washington cast is still in the land of the living, and that person is none other than Mr. Harry Hawk, who is enjoying life at Bryn Mawr, Pa., and celebrated his seventy-third birthday last Thursday.

There is no good reason why Mr. Hawk should have been overlooked, for he has been playing parts right up to the present and always preserved an appearance which belied his age. He was the Ann Trenchard in the cast, the role originated by Joseph Jefferson. Miss Gourlay was Mary Trenchard and Mr. Ferguson played Lieutenant Vernon, R. N.

Shakespeare's 346th birthday anniversary was duly commemorated at the Forrest Home on April 22, a day earlier than usual, to permit the attendance of members of the profession who were busy on Saturday, the actual day.

J. Fred Zimmerman, president; Dr. Alfred C. Lambdin, Charles Mann and George S. Clark, of the board of managers, with Mr. S. S. Sharp, treasurer, and Harold Warner, secretary, were present.

The parlors, library and hall were crowded with city folks. Half a dozen players from the Philadelphia theatres gave an entertainment. Haasler's orchestra furnished the music. Dr. Lambdin, of the Public Ledger, delivered a very interesting address. But, alas! not a line of Shakespeare was read or spoken. Luncheon was served in the dining room.

The beautiful silk kite that Mrs. Fyfe has made for the Actors' Fund fair, to be raffled for one hundred chances at fifty cents each, was suspended from the high parlor mirror. The fifty feet of tail was gracefully festooned about it. It attracted much attention by its novel effects, and much praise for its beauty. Nearly one-half of the chances are already taken and paid for. The latest subscriber was Dr. Horace Howard Furness, the celebrated Shakespearean scholar, who on the birthday of the "Sweet Bard of Avon" sent his check for ten chances to "raise the wind to fly the pretty kite for sweet charity's sake." The kite will go to the fair with a good send-off.

At a dinner in London the other day "The Press and the Stage" was the subject discussed.

Sir Herbert Tree spoke at length. In the main he was satisfied, he said, that the relations between press and stage in England are as good as can be expected, are mainly honest and usually amiable. What distressed him, as man, actor and manager, is that, owing to the belated habits of modern society and the premature tendencies of the modern press in its efforts to catch earlier and still earlier provincial trains, the critics are often, in fact usually, given less than no time at all in which to pen their first-night notices. Consequently, he feared that dramatic criticism showed often some signs of haste both in composition and matter; and as cure for that state of things he suggested performances beginning at 7 o'clock.

H. B. Irving also spoke, but his remarks in the main were humorous. He described the efforts made to reform the theatre in its relation to critics by a member of his own family. "At present," said he,

"I have a brother touring in the United States with a play too short for a full evening's entertainment. Consequently, he supplements it by nightly addresses to the audience—not only in the theatre but throughout the empire and the civilized world—on the subject of criticism. And so successful are these orations that I confidently expect them to result in a crusade which shall enable the theatre to come to the same level of popularity as the music hall."

Sir Arthur Pinero has been making disclosures about Trelawny of the Wells. Old players in England no doubt had guessed some among the individualities disclosed.

"The Bagnigge Wells Theatre of the play is Sadler's Wells Theatre," says the author. "The actors are portraits, emphasized if you like, but not extravagantly, not caricatures, of actors whom I knew as a boy at Sadler's Wells. The scenes and places are all real. You hear of Brydon-crescent. Take off one letter, and it was in Rydon-crescent, at No. 2, that the actress lodged who was the original of Rose Trelawny, and whom I worshipped as a small boy. Now take the characters. They speak of 'Mr. Phillips's management' just before their time. For Phillips read Phelps. The Telfers, of course, were too old for me as a boy to know, but I have fought many combats—yes, great combats—with Telfer's son. And I'm afraid I rather damaged old Telfer's sword."

"Then Colpoys, the low comedian, he really existed, and the last three letters of his name (I'll go no further) are part of the name he owned," continued Sir Arthur. "Ferdinand Gadd existed. Avonia Bunn not only existed, but still exists, a highly respected actress, on the London stage. Imogen Parrott is no longer an actress, but she, too, is alive and highly respected in the circle in which she moves. Rose Trelawny, I've told you she was real. I'll confide in you that she did not marry Arthur Gower. But she married and went to Australia. She has been dead now some time. Then—well, you remember at the rehearsal at the Pantheon Theatre you hear of a keen-faced gentleman and a Mr. Mortimer, two of the new school of actors. The first was meant for one then called John Hare and the second for a certain Sidney Bancroft. You may have heard of them since." In truth they have been heard of since.

Persons concerned with amusements often drift into strange vocations, though usually those vocations have some relation to amusement, which is by no means confined to the theatre.

There are many of the theatre that remember M. M. Whelan, who had charge of the business department of the Boston Museum from 1871 to 1879, for he was associated with other theatre enterprises. In fact, Mr. Whelan has been connected with amusements for more than fifty years. He began at the Howard Athenaeum in 1800, under the management of Fleming, Willard, Marshall and Rich, and in succeeding years he was with Selwyn's Globe Theatre, touring with Robson and Crane, Dion Boucicault, Madame Janaschek, Adelaide Moore, Nat C. Goodwin and others.

Where is Mr. Whelan now? Why, he is located outside the Jaffa Gate, Jerusalem, where he is domiciled with Demetrius N. Domian and Company, tourist agents and excursion managers for Egypt, the Nile, Syria and Palestine.

Mr. Whelan writes that he is living with the Domian family as honorary "father," respected by all the relatives and friends of Domian, who arranged a spectacular exhibition called "The Palestine Caravan" for a London syndicate that failed him. This was to be an exhibition of life and travel throughout the Holy Land, and Mr. Whelan is of the opinion that it would be a great attraction for the United States, but that is a question.

At any rate, Mr. Whelan is happy at the moment in an Oriental environment.

The "last of the Troubadours," Moreas, died the other day in Paris, where he kept a café and evolved poetry which was the delight of the Latin Quarter and by no means ignored by the more formal judgment of the connoisseurs of literature.

Students worshipped Moreas, who was the last in succession of a line that included Francis Villon, Baudelaire and Verlaine.

A strange fact was that of Moreas' nationality. Many men of the past and present whose personalities or works reflect honor or note upon France were not and are not Frenchmen.

Moreas was a Greek, yet he assimilated marvelously, became an authority on French literature, especially that of periods before the eighteenth century, and was imbued with the spirit of his environment.

Some day Moreas may figure in a play.

DE WOLF HOPPER



Last week the elongated comedian, De Wolf Hopper, began his New York engagement at Daly's in his latest musical play, The Matinee Idol. Mr. Hopper has never before posed as a "matinee idol," and his assumption of that role is therefore doubly amusing. Yet the following that Mr. Hopper has acquired during his twenty years of starring could well be envied by any matinee idol.

BEERBOHM ON ROSTAND AND MAETERLINCK.

Max Beerbohm's opinion as to Rostand and Maeterlinck is interesting for its acute characterization. "M. Rostand," he says, "has never been beloved, has always been belittled, by the superior persons. And with good reason. Such invariable and pre-eminent success as his is not lovable; and there is so much of him to belittle. I myself, as a superior person, have often joined in the game of detraction, finding it good fun. This time, however, I prefer to round on my comrades, stricken though they are. I grant them M. Rostand is not a poet in the strict sense of the word (alas, the sense which fashion, at the present moment, attaches to the word). He is not a shy, pensive, simple, very sincere, very wistful man, brooding on life's mysteries. I like and respect such men very much indeed. But, taking them on the average, I would willingly exchange a round dozen of them for one Rostand. In his exuberant rhetoric and wit and inventive power and knowledge of human nature Rostand seems to me quite twelve times more treasurable than one of these little ones. Of course, for a really great poet I would barter Rostand. If I had to choose between him and Maeterlinck, for example, I should not hesitate for a moment. But as the choice is not forced on me, I am free to delight in both. A curious conjunction, these two names! Maeterlinck, the massive, the euepetic, with his motorcycle and his bulldog—Maeterlinck, the childlike in heart, the sweet and profound seer, the sage ethereal; and Rostand the delicate of frame, the dandy, the dilettante, yet in his work all gusto and virility and expansiveness. Maeterlinck, the man of imagination; and Rostand, the man of a million and one fancies. Rostand, all crowned with the pride and pompa of life, saluting Nature, adoring her, 'au mieux,' with her; Maeterlinck knowing her soul from within. I have often thought that the universality of Maeterlinck's mind is his because he has, in virtue of being a Belgian, no nationality to speak of. If Rostand had not been born a Frenchman—but no, the hypothesis is inconceivable. We cannot imagine Rostand as other than French to his finger tips. He could never have been universal. Yet is it the very strength of nationality in him that speeds his genius across frontiers and seas."

AN OLD-TIME MANAGER'S RETORT.

Mrs. Ballington, the venerable English actress, tells an amusing story of the hard work of her younger days: "We had plenty of hard work, but we also had an excellent training in our profession. Even now, when I look back at the old playbills, I can hardly imagine how we got through so much."

"My husband, who was playing at that time all the juvenile and light comedy parts, was never out of harness. I remember once, when we were at Glasgow, an actor complaining to the then manager of the Theatre Royal that he was worked so hard he never had a chance to see the country; but the manager was not sympathetic. He just called to a scene shifter to let down a rural drop. 'There, sir,' he said to the complainant, 'there is green grass for you, sir, and trees for you, sir, and miles of country for you, sir. What more can you want!'"

The Matinee Girl

THE head waiter, his subordinate, and the boy who arranges the knives and forks and doles out the ice water rushed to the table beside the window. Fellow-guests craned their necks. A diner left his seat ostensibly to offer his services, but really to gratify the curiosity that is always active, though always denied, in men.

The center of the group was a dark-eyed young woman. Her fingers gripped a cablegram. Tears followed each other down her cheeks. But she was smiling.

"No bad news, I hope, ma'am?" The head waiter looked respectfully sympathetic. His subordinate stood attentively at her elbow. The boy who laid the knives and forks and doled out the ice water hovered about, anticipating an emergency. The woman with the cablegram laughed.

"No, it's good news," she said. "If it were bad I would have braced myself for it. Some people can't bear happiness, you know."

The crowd melted away. The woman read the cablegram once more, then slipped it into her shopping bag. She dried her tears on a huff of a handkerchief and resumed her five o'clock dinner. Then she hurried to the theatre. For she is playing in Dupont's Three Daughters. She is Emily Wakeman, and the cablegram had contained two words regarding the opera of her husband, Randolph Hartley, Pola, produced that day in Berlin. "Undoubted success" were the words that caused the flow of tears that frightened the hotel waiter.

Wearing gray is merely harking back to the days of her childhood. Miss Wakeman told me a little later in her dressing-room as she buttoned herself into the ugly, old-fashioned basque. For Miss Wakeman was in those days a Quaker. She came of a family of Friends living in an old-fashioned part of New York. Her tongue was so trained to the "thee" and "thou" of that quaint sect that in moments of stress it falls again into the old tricks of speech.

"I chose gray because it is a cold color, and this material, mohair, because it is the hardest cloth I know. I wanted to convey the coldness and hardness of Caroline's life."

"It is hard to get sympathy for such a character," said Miss Wakeman, saddening her face with "make-up."

"The romantic old maid gets no sympathy in life," I suggested.

"That is true, poor thing! And there are so many of her type. We introduced the business with the prayer-book—you remember how when her sister pleads for kindness from her she grips the prayer-book to fortify herself?—to try to inject sympathy for her. We wanted to show that her hardness was the result of her religious convictions."

At eight Miss Wakeman was taken to the theatre for the first time to see Joseph Jefferson. From that time the theatre was her central interest in life. At eighteen she made her debut, playing an old woman. In stock engagements she had done leading work, but her interests always gravitated to character and eccentric comedy. She was the kleptomaniac in *The Girl and the Judge*. In *Lovers' Lane* she was one of the Christian gossips. In *Shore Acres* she was the maiden of too certain age. As the household drudge of whom the family is ashamed in *Briar's drama*, she plays one of the best roles of her career.

As I felt my way down the devious stairs of the Comedy I had a sense of this being the most soothing interview of a checkered career. I had reached the court at the rear of the theatre where players promenade between acts these mid-Spring evenings before I grasped the reason. It was that Miss Wakeman's voice off stage is low and soft, as welcome to tired nerves as the touch of a cool hand on an aching head. It is so English a voice that Mr. and Mrs. Laurence Irving are convinced that Miss Wakeman has mislaid her birth certificate, that she was born in the tight little Isle of Great Britain instead of the loose little Isle of Manhattan.

The good news contained in that two-word cablegram Miss Wakeman carried to Toussaint Farm, the Hartley home in Connecticut, where she communicated it at once to Master Randolph Wakeman Hartley. His

observations have no value as record. He is one year old.

A rude man sat next to Aunt Jane and me at the matinee of *The Girl with the Whooping Cough*. "At last," said he as Valeska Suratt made her entrance in the dancing scene, "we have the naked drama."

"Money doesn't make happiness."

"No, but it makes unhappiness less unhappy."—From *The Call of the Cricket*.

Lunchers and diners at a Broadway restaurant are making the acquaintance of "May Irwin Salad." It is constructed upon a foundation of lettuce, tomatoes, and romaine, with a superstructure of French dressing in which are mingled chopped

"Where's the pretty girl? Put her back, you wicked old kidnapper!"

The "pretty girl" of *The Players* is an Irish gentlewoman. She has the blue eyes and black hair, the glancing humor, the wild grace and all the richness of charm that title implies. Here is the loveliest portrait that hangs on the portrait-covered walls of the club. She was Mrs. Nibbett, born Macnamara. Tragedy shadowed her life, after James Middleton painted the winsome portrait. She married Cornet Nibbett, of the Horse Guards-Blues. Shortly after their marriage he was killed in an accident.

Louisa Cranston Macnamara was the first Lady Gay Spanker. Mrs. Vestris, the wife of Charles Mathews, the leading woman of the company, was cast for Grace Harkaway. Lady Gay Spanker was written in for Miss Macnamara by her countryman playwright, Dion Boucicault, whose death mask stands on a book-shelf opposite the portrait. Mr. Mathews thought it "a part of no account," a verdict that was reversed by the first-night audience.

Eva Davenport acquired influenza and



Emily Wakeman, Dorothy Durr and Mahel Mackney in *The Three Daughters of M. Dupont*.

green peppers, chopped onions and a paste of Roquefort cheese.

Ladies' Day at *The Players* is unique among social events. There are other functions at which one meets brilliant and beautiful women and men of attainments and distinction. But the annual reception at *The Players* is much more.

Alice Fischer expressed the "much more." I found her standing in reverent attitude at the foot of the bed in the room where the founder of *The Players* and the donor of the clubhouse had died. The laurel wreath resting against the pillows told its mute story.

"I come here just to look at this room, and I go away feeling that somehow everything is all right," said Miss Fischer.

That quiet room is a place of peace. A calm settles upon the soul that pauses there to commune for a moment with the great spirit that has gone. In this shrine room where Edwin Booth died the fret of life drops away as a forgotten mantle.

"What's become of the pretty girl? Streamer, you rascal, put her back where she belongs!"

This is the exclamation of every Player who sees the vacant space on the wall of the library at the club. Or if the space has been filled by substitution the exclamation is the same.

experience on her return trip with Old Dutch. On the way from Boston the comedienne repeatedly rang for the porter.

"Bring me more blankets," she demanded. "I'm shivering."

The porter complied. "Here, fill this hot water bottle. I'm freezing."

The porter hastened his steps, but the hot water bottle was not potent to warm.

"Porter, I never take anything of the sort, but you must bring me a whiskey, Scotch. I'm perishing from the cold."

Exit porter to re-enter with a glass filled with liquid gold.

When he had gone Miss Davenport, wrapped in a padded purple dressing-gown, flattened herself upon the floor, then scrambled to the top berth of her stateroom to reconnoitre. There was no sign of the source of the benumbing cold. She raised the window sash and looked into the black night. Nothing but stars and silence and telegraph poles dancing a ghostly jig for her brief entertainment.

"There's no blizzard." Mystified, Miss Davenport, first wrapping her aching head in a liberal stocking, slept and dreamed that she was a cave woman living in the glacial epoch. The next morning one eye was swollen shut. With the other, blood-shot and despairing, she discovered the cause of her polar environment. The electric fan had been fanning all night.

THE MATINEE GIRL.

GERALD GRIFFIN ABROAD.

What His Experienced Eyes See—Incidents of Travel on the Continent.

"I arrived in London at 10 o'clock at night in a driving rain. That is the way the usual London letter starts off, but in this case it's not true; the weather was fine, and London was just the same to me it has always been. The one thing I noticed was the unusually large number of American broken-down variety people who are living off the new arrivals, and as their numbers increase they get bolder—each one wants to get you first. Quite a number of American vaudeville people are working in London and doing well. I saw the show at the Coliseum. It is very good. Seymour Hicks, the Corne Paton of London, headed the bill. I also saw Alisa Jimmy Valentine. It is not played nearly as well as it is in New York. The actors don't know what it means." Thus writes Gerald Griffin, who continues:

"I saw a funny sign in Cologne, 'Theodore Kramer, Fabricator.' I knew he wrote a great many, but didn't think he lied about them. They are making great preparations in Munich for the rush to Oberammergau. I think some one is going to get stung this Summer."

"They have done away with the rule of charging two marks (fifty cents) for seats in the railroad cars. It makes traveling in Germany much easier."

"I reached Carlsbad April 16. This is my first appearance as an invalid in this town. I consulted a doctor at once, and if I did half the things in America I have to do here in order to get well I would never be ill. A funny thing happened yesterday, en route here. I got off at one of the stations to stretch my legs, when a young kid about twelve years old spotted me. He was selling sandwiches, and as he saw me he came running up crying. Here you are—here's your hot dogs! Here's your wieners. He was from Buffalo and used to be programme boy at Shea's."

"Another funny thing happened to-day. I went into Cook's to change some money. I got into conversation with the manager of the bank, who on finding out I was an actor remarked, 'We have quite a number of actors from America. Every Summer we have Mr. Crane,' he said, 'and Mr.—Mr.—Mr.—Oh, the red-faced man that gets married so much! Can you beat that? In Austria, too.'"

A. L. ERLANGER'S RETURN.

A. L. Erlanger, of the firm of Kiaw and Erlanger, arrived last week from his twenty-day trip to Europe just one day behind his schedule time owing to fog.

"I had a fine trip abroad," said he, "and a successful one from every point of view, as I accomplished absolutely everything I went for."

Asked about some recent changes in the affiliations of the so-called Theatrical Syndicate, Mr. Erlanger said: "That is all very old news and good news, but really not worth discussion. One of the most gratifying things to me in London was the great success of Charles Frohman's Repertoire Theatre, and the really wonderful and deserved estimation in which he is held by the London public."

"I was delighted to find on my return here that the subscriptions for the Actors' Fund Fair had been coming in so handsomely, the receipts up to date being over \$32,000, and I would like to take advantage of this to thank the subscribers one and all for the hearty way in which they have come to the front in aid of this most worthy cause."

Asked about Oswald Stoll and his prospective American vaudeville invasion, Mr. Erlanger said: "We are not interested in vaudeville in any way, and I had no conversation with Mr. Stoll bearing upon this subject. The conferences held by Mr. Frohman, Mr. Savage, Mr. Brooks, Mr. Harris and myself with Mr. Stoll had reference to legitimate theatrical enterprises both for England and this country. Mr. Stoll is to be interested with us in several big dramatic productions in London."

A MOTHER'S APPEAL.

The following communication was received by Manager George L. Baker, of the Baker Stock company. It is the call of a mother's love from far-away Australia, and if it should reach this evidently careless son it surely ought to touch a responsive chord in his heart and awaken him to the realization that his best friend in this world is his mother, and that she is longing to hear from him:

POST OFFICE, WILLIAMS STREET,
SIDNEY, N. S. W., AUSTRALIA,
March 4, 1910.

To Mr. Baker:—As I have heard nothing of my boy, A. C. Winn, since I wrote you a year ago, I take the liberty of again asking you and hoping you may be able to help me in some way to find his whereabouts.

I am living so far away in N. S. Wales. It is very hard for me to make inquiries or do anything toward finding him, and if I am not putting you to too much inconvenience, I hope you will be able to help me in some way.

Thanking you in anticipation, I am,
Yours respectfully,
MRS. R. WINN.

THE GIRL IN THE TAXI MOVES.

The Girl in the Taxi, after 200 performances in Chicago, opens at the Tremont Theatre, Boston, for the Summer season, commencing May 9. Get busy with Emily opera in Chicago May 9, taking up time that *The Girl in the Taxi* has omitted.

:: THE ACTORS' FUND FAIR ::



Pack Bros., N. Y.
CHARLES BURNHAM.
General Manager of the Fair.

MORE than \$150,000 in goods has been donated to the Actors' Fund Fair, which will be held next week in the Seventy-first Regiment Armory, according to the announcement made yesterday by Charles Burnham, general manager. They have come in from every section of the country and even Europe, and include everything from automobiles to taffy.

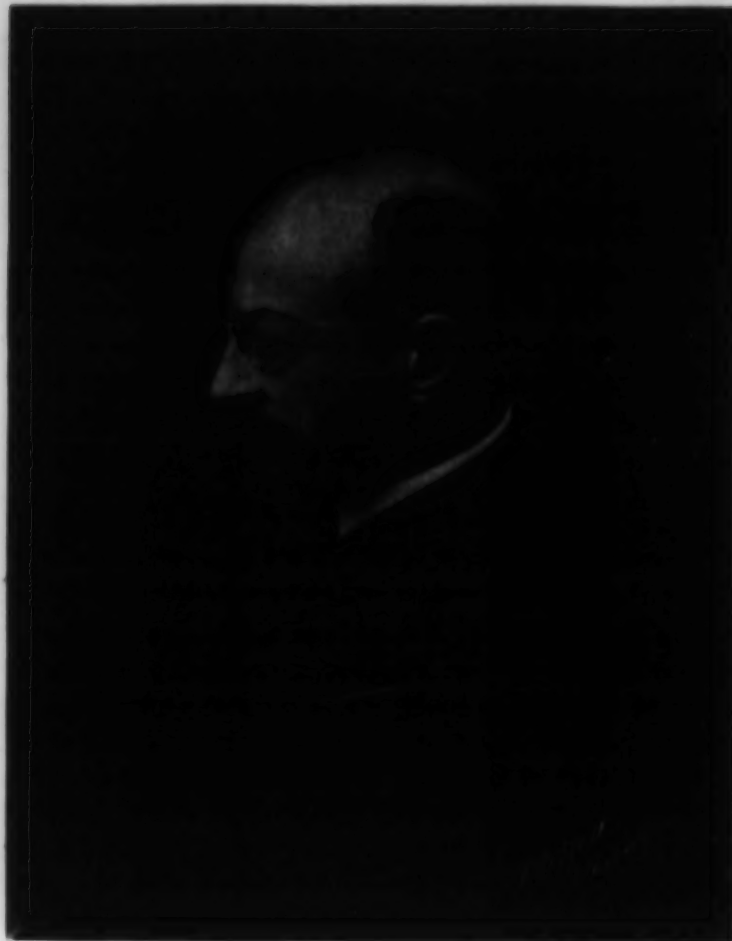
"I believe a larger amount of donations has been secured for this Fair than for any other charitable bazaar that has ever been held in the city," said Mr. Burnham yesterday. "And it will enable us to keep free of all the disagreeable features that usually control fairs of this kind in the matter of selling things. Goods will be sold for retail cost and even less, for we are determined to dispose of everything when we close the doors on Saturday night, May 14. Those who come to the Fair need not fear that they will be solicited to buy anything whatsoever. They may be asked once; never more. There will be no urging or any of the annoying features that have frequently existed before. We have expended thousands of dollars to make the setting of the fair the most beautiful that has ever been attempted in doors, and have planned a series of unusual attractions so that one may come and enjoy the Fair without spending a penny beyond the entrance fee. We expect our largest revenue from the price of admission."

The bazaar promises to be even more elaborate than the first one held by the Actors' Fund, eighteen years ago in Madison Square Garden, which still has the record of having raised the most money for the charity during a single week—\$167,000. There are

booth, where Mrs. James Speyer and a score of the prettiest debutantes in the city will sell everything in flowers from exquisite boutonnieres to luxuriant plants. Encircling this is an inner court of eight booths at the extreme left of which is the beauty show. Here Mrs. H. B. Warner and a host of the handsomest women on the stage will display everything that appeals to woman's vanity, and will demonstrate to the man just what cosmetics may do for a woman when they are put on properly. At the glass booth there will be a rare collection of brass dishes that have been shipped from the Orient to America expressly for the Fair. Between these picturesque booths are the Government Club booth and the Library and Dramatic booths. Housed with them will be the Lyceum Theatre booth, under the direction of Emma Frohman, and the electric shop where Mr. Thomas A. Edison

prize. When the actors learned that there was going to be a popularity contest for the actresses a number petitioned Charles Burnham for a similar one for themselves, so a platform is being built close by for the contest for the most popular actor. The prize will be a gold watch of the late Lester Wallack. On the other side of the hall is a similar platform on which many of the young women of the stage will spin tin ge-goes of the racing wheel night and day. The larger booths are under the galleries and run around the four sides of the great drill room.

The Doll's House is nearest the Thirty-fourth Street entrance. In it are gathered the beauties of doll-dom, resplendent in dresses made by the well-known women of the stage and society. Practically every actress of prominence has a doll dressed in the role that she has made famous. Further down the



DANIEL FROHMAN.
President Actors' Fund of America.

has prepared an exhibit of all the most novel inventions of the electric world.

One of the more interesting booths built is the burlesque booth, where all the prettiest women of the burlesque world will try to prove there are more beauties in this branch of the profession.

Near it will be the Players' Club, where the relics of famous actors and actresses have been collected, and the first of which President Taft allowed Robert Altin to make for the Fair will be exhibited. Here, too, are the Candy, the Twelfth Night, Frocks and Prills, the Novelty and the Millinery booths. Between the electric fountain which plashes before the Court of Honor and the Thirty-fourth Street entrance will be the voting platform, where the contest for the most popular actress will be waged. A beautiful diamond chain and pendant designed expressly for this contest will be the

hall is a booth in charge of the Actors' Home. Here the little nick-nacks made by the aged actors who are spending their last days there will be sold. Here, too, will be placed all the souvenirs of old actors and actresses, books from the library of the

elder Wallack and other equally valuable and interesting collections; swords used by Edward Keene; dresses worn by Fanny Davenport; the jewels of Helen Fawcett, and innumerable other mementoes of the early American stage. All the charming fortune-tellers of the theatre are gathered together in the Palmistry booth, and there will be those who will tell the weird signs of the future from tea leaves, cards, hands and even the lines of the face. The pretty art models have fitted up the Three Arts' Club booth as a large dressing room where they will let the public in to see them make up.

Another quaint booth is that of the Seven Ages of Woman.



Barony, N. Y. C.
ALF. HAYMAN.
Of the Advisory Committee.

on, where everything a woman needs from the time when she is a baby until she is a grandmother is on sale. Near this booth will be the Actors' Order of Friendship.

For several weeks Jack Barrymore and Mary Ryan have been visiting soda fountains in the city learning how to mix soft drinks, for they will have charge of the soda fountain. Beside them is the Whang Doodle booth, built for the fascinating game of skill and chance invented for the Fair by Nannie Lewald.

Charlotte Walker and Mrs. Paul Foerster, who is one of the best-known Southern society women in the city, have built a charming booth to represent the South. In the background will be the front of an antebellum mansion and an exquisite yard effect will be obtained with the gardenias, magnolias and Southern moss which are being shipped from New Orleans by the business men of the city. An old negro mammy who has the reputation of making the best coffee in New Orleans is now on her way to this city to make coffee and Creole delicacies for the Fair. Assisting the two chairmen will be fifty of the most beautiful girls from Dixie. The Century Theatre Club booth has procured autographed books from every prominent writer in the country and will make a special feature of literary work. A number of prominent writers and dramatists have promised to come and auction off their own books. One booth, called the Gold Nugget booth, which is under the direction of the National California Society, will display nothing but gold. Another booth, called the A. M. Palmer booth, di-



Barony, N. Y. C.
FRANK MCKEE.
Secretary of the Fund.



HENRY B. HARRIS.
Treasurer of the Fund.

over a hundred booths, each of which is strikingly different in its exhibits. In the center of the great drill room of the armory, housed in the Court of Honor, is the floral

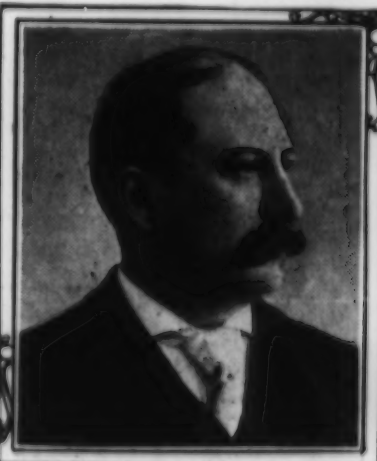


Photo Elite Studio.
AL. HAYMAN.
Of the Advisory Committee.

rected by Mrs. A. M. Palmer, widow of the theatrical manager, will make a specialty of cut glass and silverware. The curious Psychic Theatre has also been built on the

NAMING OF POPULAR PLAYS

The "Mirror" Contest Inspiring Widespread Interest—Which Are the Most Frequently Acted Plays?—Post Office Regulations Prohibit Offer of Prize, but Contest Continues.

THE MIRROR regrets to announce that, though the contest for the naming of the twenty-five most frequently acted plays will be continued under the conditions set forth, it is compelled by the regulations of the Post Office Department to withdraw its offer of \$25 to the successful contestant.

Although it must be apparent to any person of ordinary comprehension that THE MIRROR's offer is not a lottery scheme, department officials in New York to whom the matter was submitted hold the offer to be in violation of Order No. 2923 of Feb. 23, 1910, prohibiting lottery and gift enterprises.

A final ruling on this order will probably annual this arbitrary and hair-splitting interpretation, but until this is done THE MIRROR is forced to submit to the construction of the order by the New York postal officials, and the prize of \$25 is accordingly withdrawn.

THE MIRROR hopes that this will not deter its readers from continuing their interest in the contest, and that they will send in their lists as before. The contest will be conducted on the lines originally defined, with the same fairness and the same energy, and at the expiration of the time limit the person naming the twenty-five plays corresponding most nearly to a list made up by the committee of judges to represent an average of all lists submitted will be named as the winner.

No lists will be considered which are received later than June 15, inclusive.

The basis of selection shall be the naming of such plays as have been performed more frequently than any others.

The plays excluded from the contest are those of Shakespeare, because of the acknowledged frequency of their performance for 300 years; popular price melodramas confined to the minor theatres; musical comedies and operas. Dramas or comedies in which songs are mere incidents are eligible.

All lists entered in the contest should be addressed to "The Competition Editor of The Dramatic Mirror."

The committee of judges will be named in next week's issue.

Widespread Interest Shown.

The great interest excited by THE DRAMATIC MIRROR's list of the one hundred best plays, and invitation to its readers to submit lists of twenty-five of the most frequently acted plays under the terms set forth above, is manifested in a gratifying manner by the discussion which has been stirred up in the press in all parts of the country and by the letters received from correspondents wherever THE MIRROR circulates. Lists have been submitted from nearby Eastern and remote Western readers, and it is apparent that the contest will assume a magnitude of far greater scope than was expected when the contest was projected. Space can be found this week for only a few letters giving representative lists.

The Literary Digest of April 30 devotes a page and a half to a discussion of THE MIRROR's list of 100 plays. In the course of an analytical review it says:

Playwrights, who are busy writing failures are urged to study the causes that have given the great successes of the past their vogue. A tentative list of the 100 best plays contains some that appealed to the earlier generation, which, says THE DRAMATIC MIRROR, "reveal a dignity of subject that is not seen to-day in the theatre, particularly among plays that are esteemed among the most popular." Of these old-timers mention is made of A New Way to Pay Old Debts, The Hunchback, Ingomar, Belphegor, The Fool's Revenge, Damon and Pythias, and The Lady of Lyons. These may be compared with a composite list to which several hands have recently contributed in an effort to determine which are the ten plays most acted at the present.

THE MIRROR gives "the hundred best plays" compiled by Mr. Howard Herrick. He points out this as probably the only list thus far attempted, though numerous lists of the hundred best books have appeared. Perhaps, as he suggests, William Archer or William Winter, would be the man best adapted to make the choice. Shakespeare is excluded because his plays are in a class of their own. Also no foreign plays are mentioned except those that have been presented on the English or American stages, etc.

An Indiana List.

C. H. Peirce, of 730 North Street, Lafayette, Ind., submits the following list, which includes Hamlet and Romeo and Juliet, ruled out under the terms of the contest. Mr. Peirce is at liberty to name two plays in lieu of these if he desires:

Uncle Tom's Cabin, Camille, Two Orphans, Arizona, The Devil, Charlie's Aunt, Old Homestead, Raffles, Lion and the Mouse, Man from Home, Tribby, Charity Ball, Salvation Nell, Music Master, Brewster's Millions, Hamlet, Romeo and Juliet, Climax, Servant in the House, East Lynne, Count of Monte Cristo, Faust (Lewis Morrisson), Madame X, Paid in Full, The Thief.

Shakespeare Is Barred.

A list submitted by Robert McCormick, 13 Sumner Place, Glens Falls, N. Y., likewise includes Hamlet and Romeo and Juliet, which are not eligible under the terms of the contest. The same invitation is extended to him. He names:

Uncle Tom's Cabin, East Lynne, The Two Orphans, Rip Van Winkle, Monte Cristo, Ten Nights in a Barroom, Camille, Hamlet, Romeo and Juliet, The Octoroon, Hazel Kirke, Lady Audley's Secret, The Colleen Bawn, 'Way Down East, Faust, The Old Homestead, Jerry the Tramp, The Silver King, Frou Frou, The Lady of Lyons, The Streets of New York, The Ticket-of-Leave Man, Panchon the Cricket, A Texas Steer, Peck's Bad Boy.

Says the Grand Rapids Press: "THE DRAMATIC MIRROR publishes a list of one hundred plays which have gained such a popular following as to gain recognition as among the most notable dramas produced since the time of Shakespeare. The list was prepared by Howard Herrick. It is interesting to note that both The Climbers, which was presented by the Catharine Counsell company last week, and The Christian, which is being given this week, are included in the list. Mr. Herrick also names Camille, The Lady of Lyons, and The Prisoner of Zenda, all of which Miss Counsell contemplates presenting later."

D. H. Samsenig, of Lancaster, Pa., writes: "As Southover Lewis in THE MIRROR in manner most suave informed Howard Herrick that Sir John Lubbock now breathes the 'serene atmosphere' of the House of Lords (as Lord Avebury), so kindly allow me to give Mr. Lewis a 'little friendly knock' concerning his statement that Don Cesar de Bazan is known chiefly as the subject of the opera The Bohemian Girl. The latter probably has been performed a hundred times for one performance of the play. Evidently William Vincent Wallace's Mariana is meant instead of The Bohemian Girl. Massenet composed a comic opera entitled Don Cesar de Bazan, and, if I mistake not, the book of Dellinger's successful Don Cesar was adopted from the same play. It seems to me that Don Cesar should not be disparaged and that it deserves to stand where Mr. Lewis placed it."

Author of Fanchon.

To the Editor of The Dramatic Mirror:

Sir.—Let me call your attention to an obvious though pardonable error in Mr. Howard Herrick's list of one hundred of the best plays, recently printed in your columns. The authorship of Fanchon the Cricket is attributed to Waldauer. Mr. Waldauer translated the famous play from the German of Charlotte Birch-Pfeifer, who used George Sand's novel of "La Petite Fadette" as the groundwork of her drama. Madame Birch-Pfeifer was a distinguished German actress who became famous as the most productive and the most capable of all the women playwrights, her dramatic output comprising a complete library of excellent plays which are still frequently presented. Among other plays of hers introduced to the English-speaking stage were Twixt Axe and Crown, Lorie, Mother and Son, and Little Barefoot, some of them dramatized from popular novels. August Waldauer was the leader of an orchestra in St. Louis. I think, when Maggie Mitchell was a member of the regular stock company. He suggested the play to her and made the translation, as he subsequently translated Lorie for her use.

M. B. DEXTER.

A Strong List.

To the Editor of The Dramatic Mirror:

Sir.—The following list of plays is submitted in accordance with your terms regulating the competition for the naming of twenty-five plays most frequently acted: Uncle Tom's Cabin, The Old Homestead, Rip Van Winkle, The Two Orphans, 'Way Down East, Camille, The School for Scandal, Ingomar, East Lynne, Fanchon the Cricket, Louis XI., The Colleen Bawn, Our Boys, Charlie's Aunt, Caste, David Garrick, The Scrap of Paper, London Assurance, The Octoroon, The Private Secretary, Leah the Forsaken, Adrienne Lecouvreur, Don Cesar de Bazan, The Bella, The Silver King.

C. J. HANDALL.

Place Old Homestead at Head.

To the Editor of The Dramatic Mirror:

Sir.—Your offer of a prize of \$25 for the successful naming of a list of twenty-five plays most frequently acted has started my whole family on a hunt for records. We

have pooled our data and herewith send in our list, based upon the composite judgment of a family of play-students. We think we are sure of the prize. Here you are: The Old Homestead, The Two Orphans, Peter Pan, Rip Van Winkle, 'Way Down East, East Lynne, Uncle Tom's Cabin, La Tosca, Tribby, Camille, Frou Frou, The Little Minister, The Music Master, Our American Cousin, Jim the Penman, Beau Brummel, Ticket-of-Leave Man, Magda, Don Cesar de Bazan, Sweet Lavender, The Streets of New York, Fedora, The Lion and the Mouse, Ingomar, The Private Secretary.

W. B. CHADWICK.

Old Plays and New.

To the Editor of The Dramatic Mirror:

Sir.—I wish to submit a list of twenty-five plays among those most frequently acted, of course understanding that THE MIRROR's contest includes popular plays of the past as well as the present. I should name in such a list School for Scandal, The Rivals, Richelieu, Monte Cristo, Camille, Uncle Tom's Cabin, Rip Van Winkle, The Old Homestead, The Two Orphans, East Lynne, In Old Kentucky, The Private Secretary, Hazel Kirke, The Little Minister, The Silver King, Charlie's Aunt, Shore Acres, Ben-Hur, The Christian, The Lady of Lyons, 'Way Down East, Caste, The Music Master, The Lion and the Mouse, and The Virginian.

JOHN CARTWRIGHT.

SHAKESPEARE'S NATAL DAY.

Impressively Observed in Chicago by Actors, School Children and Others.

Chicago is apparently the only city in the United States in which the 348th anniversary of Shakespeare's birth was appropriately observed this year. The bronze statue of the great dramatist in Lincoln Park was decorated with wreaths coming from all parts of the country. The day was wintry and dismal, notwithstanding which the occasion was made impressive, while in the afternoon the rough elements were forgotten and the lovers of the poet gathered in an atmosphere of greenwood and fair weather. At the great bronze statue members of the theatrical profession, school children, club women and representatives of various societies gathered, humbly paid their tribute and departed. The afternoon services, consisting of a varied programme, took place in the music hall of the Fine Arts Building. The day was observed under the auspices of the art and literature department of the Chicago Woman's Club.

The statue was banked with flowers from head to foot, among those sending offerings being Mr. and Mrs. Robert Mansell, the Dramatic League of Wisconsin, Miss Florence Bradley, Frank A. Ferguson, Mr. and Mrs. Hart Conway, Ira Nelson Morris, Mr. and Mrs. Otis Skinner, Miss Frances Starr, Mr. and Mrs. William Faversham, Frank J. Willstach, Henry Miller, Walker White-side, Miss Adelaide Nowak, the New Theatre company of New York, Miss Margaret Anglin, Sheridan Block, the Chicago Woman's Club, Thomas B. Findlay, Edward H. Sothorn, Miss Julia Marlowe, Thomas W. Ross, James K. Hackett, Miss Adelaide Keim, William Owen, Miss Marion Redlich, the Hull House Dramatic Association, Mr. and Mrs. Tyrone Power, Donald Robertson, William Anthony McGuire, the Ervanston Drama Club, and John Westley.

The meaning of it all, says one account, expressed more than sentimentality, as who that saw the troops of delighted school children spelling out the inscriptions on the wreaths and bouquets could deny? For the fact that the day and the poet had been remembered by actors playing in cities as distant as the Pacific Coast and the Atlantic brought their Shakespeare home to them as more than a name or a school-room textbook. Nor was the humanizing effect of the simple service lost upon the adults who shared in it.

ENGAGEMENTS THROUGH GRAU AGENCY.

The offices of Matt Grau, the well-known musical and dramatic agent, are very busy. Mr. Grau is now organizing his companies for the following places for the coming summer, which he has under contract: Gem Theatre company, Peak's Island, Me.; Whalom Park Opera company, Fitchburg, Mass.; Cape Cottage Theatre, Portland, Me.; White City Park, Worcester, Mass.; Rorick Glen Park, Elmira, N. Y.; Mountain Park Casino, Holyoke, Mass.; Chester Park Opera company, Cincinnati, O.; Morton Casino Opera company, Allentown, Pa., and for several other places. The above companies will open the latter part of May and the beginning of June.

HE FELL IN LOVE WITH HIS WIFE.

Gus J. Bothner and Robert Campbell announce that they will make an elaborate production of the new comedy, He Fell in Love with His Wife, from the pen of Edith Ellis, author of Mary Jane's Pa, beginning early in October, at the Apollo Theatre, Atlantic City, with a cast of well-known players and a fine scenic equipment. The play is a dramatization of E. P. Roe's story, "He Fell in Love with His Wife." The models for the scenery are from sketches made on one of the most picturesque farms in north-eastern New York. The play will be staged under the personal direction of Edith Ellis.

MRS. FISKE REVIVES BECKY SHARP.

Mrs. Fiske will use three plays of her repertoire during her forthcoming Spring and Summer tour to the Pacific Coast. The plays will be Pillars of Society, Hannele, and Becky Sharp. Mrs. Fiske has not appeared in the last play, which she made famous, for about ten years.

LOUISE KENT



Here is an excellent likeness of Louise Kent, a player who is rapidly pushing her way to the front rank of her profession. Born in Louisville, Ky., of Southern parents whose name and heritages has been closely allied with the most distinguished folk of that aristocratic environment, she early felt a calling for the stage, and though, like so many successful members of the profession, her appearance before the footlights was not what her family had planned for her, the rapid strides she has since made have justified her selection of the theatre as a vocation.

Miss Kent secured her first dramatic training through Oscar Eagle, later going into stock, where she enjoyed a long and arduous schooling which has proven of inestimable value to her. Her last engagement of this sort was with the Baker Stock company at Portland, Ore., for three seasons. She then appeared upon the vaudeville stage for one summer, presenting a comedy sketch of her own.

The past season she has been playing the lead in "Over Thru," assuming the role of Ruth Laurie, a part that has since been compared to that of Magda in the play of that name, and which calls for emotional ability far above the ordinary. Her big "hit" in this character is amply proven by the scores of newspaper criticisms in as many cities which Miss Kent has received. Leading papers in such cities as Columbus, Ohio; Birmingham, Ala.; New Orleans, La.; Memphis, Tenn.; Louisville, Ky.; Montreal, Que.; Buffalo, N. Y.; Philadelphia, Pa.; Rochester, N. Y., and other centers of activity have all commented upon her work in glowing terms. Several critics have called special attention to her gown and hats, which are said to be Parisian importations of exceptional beauty.

THE FAUST BENEFIT.

The benefit performance for the mother of the late Lotfa Faust, given at the Broadway Theatre Sunday night, realized more than \$3,500. The bill, which was arranged by Lew Fields, was contributed by Bert Williams, Irene Franklin, Blanche Ring, Stella Mayhew, Maud Lambert, the Right Madcaps, the Midgtons from the Hippodrome, Melville Ellis, Harry Giffell, George Monroe, Al Leach, Lew Fields, the Marvelous Millers, Nora Bayes, and Jack Norworth. The Broadway Theatre orchestra, under the direction of George Purdy, furnished the instrumental music. Charles J. Ross was stage-manager. In the lobby of the theatre the picture of Miss Faust in the Carmen costume she wore in The Midnight Sons, which was painted by Malcolm Strauss, was shown to the public for the first time.

ARLIS FOR THE NEW THEATRE.

The New Theatre has engaged George Arliss for its company next season. Mr. Arliss will make his first appearance there in the Autumn. The starring contract between Harrison Gray Fiske and Mr. Arliss has just expired. Under this arrangement Mr. Arliss, who for several years previously had been a prominent member of Mrs. Fiske's Manhattan company, appeared in The Devil and Septimus.

AUCTION OF CRAWFORD'S WORKS.

On the 10th and 11th of May the late F. Marion Crawford's library and personal effects are to be auctioned off in London. Viola Allen, the actress, has instructed an agent to bid in the original manuscript of Crawford's play, The White Sister, in which Miss Allen has won one of the most distinct successes of her career.

M. STEIN'S LIST OF AGENTS.

In THE MIRROR next week a full-page list of the selling agents of M. Stein's well-known make-up will be published. The increasing number of users in the profession and of druggists stocking M. Stein's preparations is convincing proof of their satisfactory nature.

THE PLAYS OF THE WEEK

To be reviewed next week:
WILLIE'S NIGHTMARE.....Herald Square

Empire—Casts.

A comedy in three acts, by T. W. Robertson.
 Produced April 25. (Charles Frohman, manager.)

Don George D'Alroy.....Edwin Arden
 Captain Hawtree.....Julian Boyce
 Bessie.....G. F. Huntley
 Captain Gervaise.....Graham Browne
 Marjorie de St. Maur.....Maud Milton
 Polly Templest.....Marie Tempest
 Father Mordaunt.....Miss Ferguson

The first production of Tom Robertson's comedy is traced back to 1867; the latest took place last week at the Empire, and everybody voted Mr. Frohman a trump for providing his patrons with an unqualified treat.

In spite of one of the most violent rainstorms of the year the house was crowded, and everything went to show that the audience—to many of whom the piece was a novelty—was as responsive to its humor as audiences of twenty-five or thirty years ago.

A play of modern life that has outstripped two-score years can hardly be up to the fashion of to-day, any more than a bonnet of the vintage of the Civil War period. The little domestic story of the modernized Prince Charming, who in the person of the lion George D'Alroy throws casts to the wind and makes the daughter of a hopeless old inebriate and labor agitator his wife, is indeed little more than an infusion of weak tea to a sophisticated public which knows its Ham and Pinero.

But that is not the point. Caste contains a character which, next to Falstaff, is probably the most humorous character in English comedy—Bessie, the tragically-comic old drunkard, philosopher, denunciator of the aristocracy and upholder of the cause of labor.

To be sure, there is Rip Van Winkle; but Rip has almost passed into mythology and does not touch as nearly with the poignancy of that of Bessie. There is this in common between the notable comedy triumvirate—that whereas Falstaff is devoted to his sack and Rip to his schnapps, so Bessie is willing to make a sincere try of drinking himself to death on gin within a year on the 25 a week which Captain Hawtree offers him.

The performance was remarkable for the uniform excellence of the playing. Mr. Huntley is an admirable Bessie. Known to us only through his impersonations of more or less exaggerated London swells and a peculiar swagger which he attributes to them, he surprised his audience by the happy manner in which he denoted the characteristics of the role in which John Here in England and John Dillon and others in this country have scored distinct triumphs. He gives the little cough of the man afflicted with the dry throat of the confirmed tippler and the deliberate mimetic movements of the type. His business of stuffing his pipe and lighting it consumed three or four minutes of silent pantomime, during which the audience hardly stirred.

Miss Tempest was the embodiment of magnetic vivacity as the lively Polly, and enriched the role with some unique touches of interesting business, as where she gives her picturesque display of the parading horse guards. But with the same felicity was denoted by her the more serious phases of Polly's temperament in the scenes with her sister, when Bessie's imperious mother-in-law, the Marquise, humiliates her so cruelly in the second and third acts.

Miss Ferguson was sympathetic and interesting as Esther, and gave the light and heavy shades of the character with nice discrimination. If she would only overcome a certain awkwardness of gait and learn to acquire a light and elegant stage walk! Edwin Arden played George D'Alroy in an excellent manner, and Graham Browne—who last December did so well as the son in Israel—gave the kind-hearted gasfitter, Samuel Gerridge, in all the phases of his humorous half-tones. Two of the best performances were the Captain Hawtree of Julian Boyce and the Marquise of Maud Milton. Both were interpreted with the rarest display of appropriate color and shading.

Lycium—The Spiffers.

A melodramatic comedy in four acts, by Edward Peple. Produced April 26. (Daniel Frohman, manager.)

Brown Morson.....Charles Cherry
 Emma Ormond.....E. J. Hatcliffe
 Tracy.....Daniel Collier
 Marjorie Girard.....O. D. Herman
 Mrs. Larriss.....Lincoln Plumer
 Mr. Bonney.....Harvard Glas
 Olga.....Dudley Digges
 Fella Girard.....Ruth Maycliffe
 Paul Thomas.....Osa Waldorf
 Aunt Mary.....Rosa Rand

Although this comedy, in which Charles Cherry is featured as the star, is open to criticism on certain grounds, it proves an interesting light entertainment which falls just short of a marked success.

Mr. Cherry scored in a breezy light comedy part. He is an adventurous young American named Morson who, in quest of a case of Egyptian gems stolen from him, boards the pleasure yacht of Marcus Girard, on which the thieves have taken refuge and

put to sea by the aid of forged orders. Here he meets and falls in love with Valda Girard, the owner's high-spirited daughter. But Valda has been deceived by Ormond, senior partner of the two criminals, regarding Morson, and though she loves him secretly, believes him an unconscionable adventurer and humiliates him in every possible manner.

The *Spiffers*—which is the name of the yacht, though the author in the title plays also upon Valda's temper as revealed to Morson—strikes a rock, and in the last act the lovers play Robinson Crusoe as castaways on an inhospitable New Jersey shore, but reach a complete understanding regarding themselves in time for the audience to forget their leisurely over the lobster. The thieves, of course, are outwitted and the case of gems is recovered.

The piece starts off interestingly aboard the yacht. The comedy is bright and the plot thickens apace. The yacht is all under false orders produced by Ormond, and Valda herself soon takes command of the ship. For two acts and a half the piece moves along the lines of consistent comedy. A laughable incident is the scene where Morson is compelled to scrub the deck, polish the brass and perform other menial service in the presence of Miss Girard; and as pretty a flat-fight as ever was seen follows when Valda gives Morson permission to resent an indignity put upon him by Bessie, the first mate, who is in collusion with Ormond. Then for half an act there is a safe-robbery in the cabin and tremendous excitement when the yacht is driven ashore and the passengers make for the boats.

But the last act is weak, except from a pictorial point of view. The sandy beach under false orders produced by Ormond, and Valda herself soon takes command of the ship. For two acts and a half the piece moves along the lines of consistent comedy. A laughable incident is the scene where Morson is compelled to scrub the deck, polish the brass and perform other menial service in the presence of Miss Girard; and as pretty a flat-fight as ever was seen follows when Valda gives Morson permission to resent an indignity put upon him by Bessie, the first mate, who is in collusion with Ormond. Then for half an act there is a safe-robbery in the cabin and tremendous excitement when the yacht is driven ashore and the passengers make for the boats.

That is in itself immaterial, however. The piece is a light romantic comedy, lacking somewhat in harmony, but interesting; well produced and well played. Cherry as Morson is a delight. Miss Maycliffe, unfortunately, is not up to the demands of the role of Valda. She lacks the subtlety which comes only with experience. Her work seems the laziest too broadly, and her little bursts of temper are too unreal for April showers. But she is decidedly pretty, and her beautiful blond wig must be priceless.

Mr. Hatcliffe was excellent as Ormond, as was Mr. Collier in the role of his amusing second, Tracy. Miss Waldorf scored in a kittenish ingenue role, and Hayward Glinn gave a good account of himself as the rascally mate.

Daly's—A Matinee Idol.

A song comedy in two acts; book by Armand and Bernard, music by Silvio Hein, lyrics by E. H. Goetz and Seymour Brown. Produced April 25. (Daniel V. Arthur, manager.)

Dick Allen.....Joseph Santley
 Lucy Gray.....Ethel Green
 Mr. Layton.....Matt Hanley
 Nellie Wendell.....Travis Moore
 Polly Brown.....Metta E. Mar
 Mrs. Burton.....Louise Dresser
 Dr. Allen.....George Backus
 Mademoiselle Griffin.....De Wolf Hopper
 Jimmie Grant.....George Mack
 Cooker.....Thomas Roberts
 Dr. Gray.....George Wilson
 Mrs. Gray.....Anna Ford
 John.....William Jackson
 Mrs. Gray.....Elda Orry

This musical comedy, in which De Wolf Hopper returned to Broadway for the first time this season and in which Louise Dresser is featured as the immediate satellite of the tall star, richly entertained the audience that allied Daly's Theatre on Thursday evening.

The plot is, according to the programme, "after Molière's Imaginary Invalid (Le Malin Malgre Lui)"; but in justice to the great French comedy-writer it is but fair to hold him responsible for not more than the mere suggestion of the plot. The piece, however, retains some semblance of a plot; but so prodigally diluted that it would not be difficult to establish an alibi for its original parent.

Mr. Hopper plays the role of an American actor whose lot has been cast in hard lines, and who comes to an English ladies' seminary in Normandy with his valet or confederate, Jimmy Grant, expecting to fill the berth of a professor of elocution, but finds the position filled. Put to hard straits, he pretends to be a physician and attends to the case of the young son of the head of the seminary, Dick Allen. Dick only pretends to be ill, in order to avoid being parted from his sweetheart, Lucy Gray, a pupil at the institution. Griffin, the actor, enters into collusion with him to deceive the father, but is drawn into all kinds of complications when he represents himself to be the father of Lucy Gray and Lucy's mother arrives to pay her daughter a visit, on top of which Lucy's father, long separated from her mother, also puts in an

appearance. Fortunately, Griffin discovers a long lost sweetheart in Dick Allen's young and widowed aunt, Mrs. Burton, whose money is invested in the seminary and adjacent property, and who extricates him from his predicaments and promises to become his wife.

The piece is staged with handsome scenery and a bevy of attractive chorus girls, and the principal supplementary roles are in the hands of Joseph Santley, Ethel Green, George Mack, Matt Hanley, and George Backus. Mr. Hopper discards tight and tinsel in the role of the actor and appears in a modern street suit and in the last act in full evening dress.

He is remarkably entertaining in the part, and he and Miss Dresser have a clever specialty act, a real vaudeville hit, with song accompaniment. "If You Could Only See Yourself as Other People Do."

Miss Dresser was interesting as her pretty aunt—more so than when she sings those distractingly unusual numbers of which she tries to make a go, apparently under the delusion that anything will do for a popular song. Of the three the only one that found an echo of appreciation was "Put on Your Slippers, You're In for the Night." Her acting is always better than her singing, and her imitation in the scene from Madame X was excellent. George Mack was very clever, and Santley and Ethel Green played the two juveniles with great charm.

The piece is clean and entertaining. The music is of the cheap, popular variety. Here and there it has a gleam of musical refinement, but in the main is a mere rehash, a potpourri of obsolescent themes that it should be sacrilegious to disturb in their richly deserved limbo of oblivion. That the piece nevertheless made a strong impression speaks well for the book and the players.

New York—The Girl with the Whooping Cough.

Farce in three acts from the French by Stanislaus Stange. Produced April 15. (A. A. Woods, manager.)

Bonnie Parks.....Dan Moyle
 Bath Pearson.....Nana Blake
 Reggie Vandervill.....George Anderson
 Paul Anderson.....Joe Edwards
 Violetta.....Blanche Gordon
 Irma.....Vida Walthome
 Evelyn.....May Boies
 George Tate.....Dallas Wellford
 Reggie.....Valma Garalt
 Adeline.....George Hines
 Mrs. Jane Tremont.....Amelia Summerville
 Lucy Tremont.....Eleanor Gordon
 Albert Tremont.....O. P. Morrison
 Ed Judge Murphy.....Edward Burton
 A. Walker.....John Harvey

The Girl with the Whooping Cough is far from infectious. Except for the eccentric comedy of Dallas Wellford, who is miserably misplaced amid artistic environments, the piece is in essence to extinction. Its only appeal is to a sense of appreciation of what is cheaply vulgar on the stage. It does not belong on Broadway, but to the amusement places of the under-world. The characters are almost wholly rakes and street walkers, and the author harps on the eternal string of the married man who plays the deuce among the women and has to hide his misdoings from his mother-in-law and wife.

The piece serves Valma Suratt as a starring vehicle. She is the girl with the whooping cough, who communicates the affliction to every man she kisses. She kisses everybody; but she lacks magnetism and seeks to make out her decided shortcomings as an actress by a generous display of her anatomy, and in the last act takes a few dancing steps in a glittering green costume with scales which shine balefully in the spot-light. She was disappointing, as was the whole show with the exception already noted. May Boies gave a disgusting imitation of a low type of woman.

The surprising thing about the production is that Mr. Stange would attach his name to it as the author—the French source is not given—and also take credit on the programme for having staged it.

At Other Playhouses.

GARRICK—William Crane and George Ade's successful comedy, Father and the Boys, closed their engagement at this house Saturday night. Mr. Crane's engagement was a three weeks' continuation of his former engagement in the same comedy, which was interrupted by Mr. Crane's illness. This week the house will remain dark. Next week Henry Miller in Her Husband's Wife.

GRAND OPERA HOUSE—Margaret Anglin in The Awakening of Helena Richie pleased large audiences at this house last week. Miss Anglin's Helena is one of the best roles she has ever attempted. The supporting company, though somewhat changed since her engagement at the Savoy, is satisfactory. This week, Bright Eyes.

CITY—The second attraction for the new City Theatre was Eva Tanguay in Ziegfeld's Follies of 1909—mostly Eva Tanguay. She has been well named "the Cyclonic Comedienne." Good nature seemed to bubble right over in the impulsive Tanguay. Her song, "I Don't Care," seems ever fresh and funny. Other familiar names in the cast were William Bonnell, Arthur Deagon, and

Bessie Clayton. Mr. Bonnell's burlesque of hypnosis, Mr. Deagon's Tetramint, and Bessie Clayton's dancing were well applauded specialties. The rest of the cast for the most part were newcomers with no special ability. The singing was very bad and many of the novelties, which made The Follies of 1909 so successful on the New York Roof, were absent. This week, Robert Hilliard in A Fool There Was.

WASSER'S.—Last week this theatre was dark till Saturday night, owing to the closing of The Lady from Lobster Square. On Saturday night The Climax, which had a long run at this house at its previous engagement, began an indefinite engagement. The cast is made up of members of the various other companies of the same piece, and includes Anne Swinburne, Albert Tavernier, Effingham Pinto, and Robert Taber.

ACADEMY OF MUSIC.—Olga Nethersole closed a successful two weeks' engagement at this house last week. For Monday, Tuesday and Saturday nights and Wednesday matinee Miss Nethersole offered Carmen. This is the play which Madame Bernhardt considered Miss Nethersole's peculiar property and which she promised Miss Nethersole she would never attempt. The Writing on the Wall was selected for Wednesday evening's performance. The promise which she had previously made to tell her audience the good effect her play had achieved in the way of reform was carried out. After eight curtain calls Miss Nethersole gave a brief account of the writing of the play, its purpose and its usefulness. Thursday evening The Second Mrs. Tanguay proved of much interest to a large audience. This Pinero emotional drama bids fair to become as much a classic for emotional actresses as Camille, which Miss Nethersole offered for Friday night and Saturday matinee. The last week's repertoire of plays gave an excellent opportunity to compare Miss Nethersole's work in each drama. She shows a remarkable change of characterization in each part, her greatest success, however, being in Sapho and The Second Mrs. Tanguay. This week, The Lion and the Mouse.

CURRENT AMUSEMENTS.

Week ending May 7.

ACADEMY OF MUSIC—The Lion and the Mouse—255 times, plus 1 to 5 times.
 ALHAMBRA—Vaudeville.
 AMERICAN—Vaudeville.
 ASTOR—Seven Days—26th week—200 to 207 times.
 BRADDOCK—Mabel Tallaferris in The Call of the Cricket—24 week—18 to 24 times.
 BROADWAY—The Jolly Bachelors—18th week—174 to 178 times.
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 BRONX—Vaudeville.
 CARINO—The Chocolate Soldier—114 times, plus 20th week—154 to 161 times.
 CIRCUS—Vaudeville and Moving Pictures.
 CITY—Robert Hilliard in A Fool There Was—115 times, plus 6 times.
 COLONIAL—Vaudeville.
 COLUMBIA—Great Balsam Show.
 COMEDY—Closed April 30.
 CRITERION—Francis Wilson in The Bachelor's Ball—18th week—123 to 129 times.
 DAVEY—De Wolf Hopper in A Matinee Idol—24 week—5 to 12 times.
 EMPIRE—Caste—2d week—9 to 16 times.
 FOURTEENTH STREET—Vaudeville and Moving Pictures.
 GAIETY—The Fortune Hunter—35th week—278 to 286 times.
 GARDEN—Closed April 15.
 GARRICK—Closed April 30.
 GLOBE—Montgomery and Stone in The Old Time—17th week—150 to 157 times.
 GRAND OPERA HOUSE—Bright Eyes—40 times, plus 5 times.
 HACKETT—Closed April 30.
 HERALD SQUARE—Commencing May 5—Marie Dresser in Willie's Nightmare.
 HIPPODROME—The 33 to 39 times.
 HUDSON—The Speedy—4th week—36 to 38 times.
 HURDLE AND SEAMON'S—Dainty Duchess Burlesques.
 IRVING PLACE—Bavarian Volk Players in repertory.
 KEITH AND PROCTOR'S FIFTH AVENUE—Vaudeville.
 KNICKERBOCKER—The Dollar Princess—36th week—344 to 350 times.
 LIBERTY—The Arcadians—16th week—122 to 128 times.
 LINCOLN SQUARE—Vaudeville and Moving Pictures.
 LYCUM—Charles Cherry in The Spiffers—2d week—4 to 15 times.
 LYRIC—The City—20th week—154 to 161 times.
 MADISON SQUARE GARDEN—Buffalo Bill and Pawnee Bill's Wild West—24 times.
 MAJESTIC—Vaudeville and Moving Pictures.
 MAXINE—ELLIOTT'S—Lola's Husbands—4th week—21 to 25 times.
 METROPOLIS—Cracker Jack Burlesques.
 MINER'S BOWERY—Sam T. Jack's Burlesques.
 MINER'S EIGHTH AVENUE—Bollinger Burlesques.
 MURRAY HILL—Trocadero Burlesques.
 NAUGHTON'S—Madame Nasimova in Little Egypt—2d week—17 to 24 times.
 NEW THEATRE—Closed April 30.
 NEW AMSTERDAM—Madame X—14th week—104 to 111 times.
 NEW YORK—Valma Suratt in The Girl with the Whooping Cough—2d week—9 to 13 times.
 OLYMPIC—Rose Brodell's London Belles.
 PLAZA MUSEUM HALL—Vaudeville.
 SAVOY—Vaudeville and Moving Pictures.
 STUYVESANT—The Lily—20th week—120 to 127 times.
 VICTORIA—Vaudeville.
 WALLACK'S—H. B. Warner in Alias Jimmy Valentine—16th week—117 to 124 times.
 WEBBER'S—Climax—256 times, plus 1st week—2 to 5 times.
 WEST END—Vaudeville and Moving Pictures.
 YORKVILLE—Vaudeville and Moving Pictures.

IN THE THEATRES OF PARIS

**A Number of Americans in Music Halls—Ethel Levey in a Revue—Four Successful Plays Now Current—
Le Bargy and M. Claretie—Gossip.**

(Special Correspondence of The Mirror.)

Paris, April 8.—A number of Americans are appearing on the vaudeville and music hall stages in Paris this week. Ethel Levey has a prominent part in the very successful revue at the Olympia, and Latai, the imitator of animals, and Bill MacLain, the negro singer, are at the same house.

Dorothea Toye, the girl with two voices, who sings duets with herself, is still a drawing card at the Scala, but she will close there soon. She has just signed a contract for a Continental tour, with long engagements in Berlin and Vienna.

H. B. Marinelli has booked the following attractions now in America for his European circuit next summer and fall: Noble Dillo, Willy Panzer, Dorothy Sisters, Four Bionas, Millmann Trio, Princess Rajah, Frey Twina, Mame and Masetta, Bismarck, Myrna, Nelly McCoy, General Lancers, Pederson Brothers, Veronica and Hurdia, Bedford and Winchester, Collins and Hart, Overton Walker, Able Mitchell, Four Londons, Three Moshers, Hastings and Wilson, Four Lukens.

Oscar Hammerstein has just completed negotiations with the same Paris agency for the appearance of Polaire at the Victoria Theatre in New York immediately on her arrival in America. She will appear four weeks, beginning June 8, for \$500 a performance. Polaire's dance continues the sensation of the Palace Theatre, London.

Works by Pierre Veber, Victor de Cottens, Henri Keroul, Barre, Maurice Soulie and other successful French authors are now being prepared for the American stage. These include *La Dame du Commaire*, *Une Nuit de Noce*, *Le Voyage des Berlioz*, *Florette et Patience*, *Ma Fée*, and *Le Numéro 15*.

The Théâtre des Nouveautés, next to the Palais Royal the most famous home of French farce in Paris, will shortly enter on the last year of its existence. After the new piece by Valloiereque and another work by Georges Feydeau have been played, the playhouse will be pulled down. Under the management of Micheau it has had fifteen years of unqualified success. It was here that *The Girl from Maxim's*, *A Night Out*, *The Girl from Rector's*, and a score of other successes had their start. It has even, in late years, put the Palais Royal completely in the shade, but this is partly explained by its more favorable location on the Boulevard des Italiens in the heart of the city.

Four productions now on in Paris theatres may be considered great successes. They are *Chantecler*, *The Woolly Virgin*, *Xantho*, and *The Unknown Dancer*. This is almost a record, for it is seldom that there are so many successful plays running at once without injury to each other. It proves that the winter's disasters have been almost forgotten. As *Chantecler* continues to draw full houses the success of the *Porte St. Martin* can afford to be magnanimous. Before the first night of the play they brought three actions for \$30,000 damages each for infringement of copyright against the newspapers, *Revue*, *Paris Journal*, and *Revue Chanson*, which had published more or less incorrect extracts from the work. After the first performance Herts and Jean Coquelin reduced their claims to twenty cents in each suit. Two of the suits have since been withdrawn and the third is to be struck off the list shortly.

Prostitute, a drama in five acts by Desfontaines, after the novel by Victor Marguerite, was put on at the Ambigu last night. The play offers a mournful theme, but the author's hope seems to be to render mankind more sympathetic toward the fallen. Last night's audience was first thrilled and then it wept. The piece was well staged and acted.

Tai-Tai, *Mon Cœur* (Be Still, My Heart), in three acts, by Maurice Hennequin and Pierre Veber, is the offering at the Palais Royal. The play abounds in witty situations and the lines are cleverly handled. It is a satire on a man who has a penchant for reform.

A newcomer in the ranks of playwrights, Edmond Fleg, is attracting much attention through his *La Bête* (The Beast), a four-act play which promises success at the Antoine-Gemier. The piece has aroused a storm of mingled enthusiasm and anger. It is somewhat clumsy, yet powerful, and the subject and its treatment are original. The beast is the instinct which dominates intelligence and which causes woman to bow before the man she despises. Gemier and Madame Megard play the leading roles with great talent.

The resignation of Le Bargy, a full sociétaire and member of the committee, from the staff of the Comédie Française would have attracted wide interest and comment in any event. It has aroused an extraordinary amount, because Le Bargy is the divorced husband of Madame Simone, the hen-pheasant in *Chantecler*. Madame Simone was married recently to Casimir Perier, son of a late President of France.

Le Bargy's resignation was read to the committee of the Comédie a few days ago. The committee simply "noted the resignation and proceeded to the next business." Preceding this action there was an exchange of amenities between the actor and M. Claretie, the manager of the house. Said Claretie: "M. Le Bargy's career has been twenty-five years of treachery. Gustave

Larroumet said one day: 'You have at the Français a man who betrays you, a serpent which belayers the house and you, with its venom. I have known Le Bargy of old.'

Le Bargy said: "M. Claretie's career has been twenty-five years of incompetence. He persistently stultifies and paralyzes the managing committee of actors, which votes resolutions year after year that are never carried out. An actress like Madame Brandes left in disgust after standing years of shabby treatment from Claretie; and others, like Madame Cerny and Mlle. Leconte, are persistently slighted in the same way. It is expected that Le Bargy will join the lists of actor-managers if his resignation is accepted. To be effective it must be presented again six months hence.

Parisians wonder whether Madame Brandes's present professional visit to London will result in her establishment of a French theatre there. "I should like to own such a house," she said the other day, "but I am a little afraid of the English censor." When some one asked her if she might rent the Royalty Theatre she said, "That word 'royalty' appeals to me. The British royal family paid me the compliment, when I was in London a few years ago, to choose for its entertainment the little play *Lolotte*, which they had heard I like to perform. Of my visit to Russia I retain a souvenir not only in my heart but also in my jewel case, for the Czar gave me a magnificent ruby. The Emperor and Empress of Germany received me in the royal box in Berlin and were more than kind to me. The King and Queen of Greece entertained me at tea, quite as friendly, and the late King of Portugal gave me my lovely pair of mules." Those lovely mules are one of the sights of Paris. They trot their owner back and forth to her theatre and she even took them to London with her.

The Association of Theatre Directors and the Syndicate of Artists of Paris have reached a truce in their long-continued squabble. Albert Carra, of the managers, and Louis Hervonnet, secretary of the syndicate, have progressed so far in their negotiations as to agree to arbitrate differences arising in the future.

When *We Dead Awaken*, the last play ever written by Henrik Ibsen, was produced for the first time in France in Nice a few nights ago. It was translated from the Norwegian by Count Prosser. It is of a high philosophical character, and in it Ibsen opposes pure intellectualism, or spiritual love to carnal or materialistic love.

Selwyn and Company, cabled from New York to the owners of *The Girl from Lobster Square* asking permission to put the piece on in London. The proposal was accepted immediately. The success of this and several other plays in New York indicates a revival of American interest in French farce which is not escaping the attention of dramatists here. *The Girl from Rector's*, *Where There's a Will*, and *Lulu's Husbands* are others which have made good on the other side of the water, to the gratification of the Parisian playwrights.

Edouard Colonne, who was the conductor of the famous orchestra which bears his name, whose death at the age of seventy-two years has just occurred, did much to develop the taste of Parisians for high-class music. He established his symphonic orchestra in 1878. Owing to his age and increased infirmities, Colonne had not conducted the Sunday concerts at the Théâtre du Châtelet for several months before his death, but he attended the concert each week.

THE ABORNS BUSY.

Milton and Sargent Aborn have purchased the complete production of *King Dodo* and will add this Pixley and Luder success to the repertory of their various Summer opera companies, opening at the New National Theatre, Washington, D. C., Monday, May 23. Their annual engagement at Washington was inaugurated Monday night, May 2, with Fritz Scheff's success, *Mile. Modiste*, by Victor Herbert and Henry M. Blossom. The Aborns have also bought the entire original production of *Mile. Modiste* and, after playing this opera over their Summer circuit, will send it on tour to the Pacific Coast.

During the Spring these managers have confined their attentions to grand opera, presenting opera in Boston, Brooklyn, Baltimore, Newark, Milwaukee, Chicago and St. Louis. The Aborn Comic Opera company at Washington will be the first of their organizations giving lighter opera for the Summer months.

MISS WARE'S NEW PLAY

Della of the Secret Service is the title of Helen Ware's new play, in which she will star under the management of Henry B. Harris. Robert Peyton Carter and Anna A. Chapin are the authors.

BAVARIAN COMPANY HERE.

A company of twenty Bavarians began a two weeks' season at the Irving Place Theatre last night. They will give nothing but their national plays. The opening play was a three-act comedy, *Der Dorfparfärr*.

THE STOCK COMPANIES.

The Summer Companies Already Opening—
Notes of Organizations and Players.

Beulah Poynter and her Associate Players opened a season of stock for an indefinite period at Havlin's Theatre, St. Louis, on April 24 to two capacity audiences. The first bill presented was *Lana Rivers*, Miss Poynter's own version, in which she has been starring successfully for some seasons. Miss Poynter is a favorite with St. Louis audiences, and a profitable season is looked forward to. Some of the bills that are to be presented are, Sunday, *Little Lord Fauntleroy*, and *Molly Bawn*, and each production will be elaborately mounted. Miss Poynter still remains next season under the management of Burt and Nicolai, and they will present her in the better class of houses in a new and original play from her own pen. The present cast includes John Bowers, Joseph Kelvin, Edwin Dale, Harvey J. Hayes, Ted V. Armond, John Reuben, W. A. Colman, Carl Gilson, Ed Westrup, Beulah Poynter, Claribel Worth, Bertha Julian, Edwina Levin, Nettie Loudin, Teale Lawrence, and Harry J. Jackson, manager.

George Irving, who has been playing the Vicar in *The Servant in the House*, opens as John Burckett Ryder in *The Lion and the Mouse* at Schenectady, N. Y., May 2.

The stock company which has been organized by the Packard Exchange for Euclid Garden Theatre, Cleveland, will include Lillian Kemble as leading woman and Charles Mackay as leading man. Among others engaged are George Pauncefort, Thomas MacLarnie, Thomas Ince, Frederick Burton, Alida Cortesio, Julia Varney, Claire Colwell, Beatrice Nicholas, and Margaret Patten. The plays will be produced under the direction of Wedgwood Nowell, who will have Alfred Smith as assistant. The company opens May 9 in Girls, to be followed by other recent successes.

The Travern Stock company is now in its fourth successful season on Long Island, N. Y., playing the following towns: Sayville, Greenport, Riverhead, Bay Shore, Patchogue, and Oyster Bay. In the company are Jessie Mae Hall, Caroline Morrison, Augusta West, Juno Barrett, Estelle Richmond, Robert Vaughn, Julien Barton, Jack Martin, Burt McCann, "Doc" Travers, and Craig Neslo. Mr. and Mrs. Travern make the different towns in their new Franklin touring car.

Lorraine Keene and associate players under the management of Maurice W. Jencks are now in their thirteenth week playing only his circuit. They open in permanent stock at the New Grand, Sioux City, Ia., May 30, producing *The College Widow* for their opening bill, followed by *The Squaw Man*, *Cousin Kate*, *Caught in the Rain*, *The Girl of the Golden West* and other high-class royalty bills.

Genevieve Russell, leading woman with North Brothers' Stock company at Topeka, was voted the most popular woman in that city, winning by 3,730 votes, and received a fine Boston bull pup from the Topeka Kennel Club. Miss Russell will go East for a June visit and reopen in Topeka in September.

Daniel Bruce, late of the Cohan and Harris Fifty Miles from Boston company and more recently in vaudeville with his own sketch, has been engaged for the Summer with the Baker Stock at Portland, Ore., opening May 8.

Eugene Weber, who recently closed a short engagement with the Eugene Blair Stock in Philadelphia, has been engaged by Mr. Prowell for leading business with his Majestic Theatre Stock company at Harrisburg, Pa., opening May 9.

Stuart Robson, Jr., has been engaged by the Franklin Players for a Summer season and opened Monday at Stamford, Conn.

Mary Thompson, who closed with Human Hearts company recently, has joined the Oscar Cook Stock company at Saginaw, Mich.

Catherine Carter, recently of The Thief company, has been engaged by Paul Benjamin to play leads in the Benjamin Stock company at Richmond, Va.

John Bowers has been engaged to play leading business with Beulah Poynter Summer Stock company, St. Louis, Mo.

Charles Mackay and Lillian Kemble, late of The Man of the Hour company, have been engaged to head the Summer company at the Euclid Garden Theatre, Cleveland.

Clay Clement's last stage director was William J. Bauman, who has recently signed contracts for seventeen weeks at Providence, where he will be director at Keith's Theatre.

Jane Stuart closed with the Gotham Theatre stock company, Brooklyn, N. Y., April 18, in order to fill her engagements at Polk's, Worcester, Mass., where she opened April 24 for the Summer.

Margaret S. Marlow, formerly leading woman of the Henderson Stock company, and E. Santoro, general business-manager of the same company, have closed their season with that company and are in vaudeville in the Middle West under the management of Bruton and Skaggs.

Gladys Malvern, of the Blanden-Rober Stock company, while on her way to fill an engagement at the Masonic Temple, Louisville, Ky., was caught in a bad wreck on the Big Four Railroad but escaped serious injury.

Robert H. Kane's Manhattan Opera company closed in Wilson, N. C., April 25, after thirty-five weeks on the road. On May 30 Mr. Kane opens his Summer season at Mountain Park, Holyoke, Mass. The press representative for the Manhattan, Walter S.

ROBERT ROGERS AND LOUISE MACKINTOSH.



Mr. and Mrs. Robert Rogers (Louise Mackintosh), who are with David Belasco's *Matrimony* a Failure company, will celebrate their twelfth wedding anniversary the twelfth of this May. At that time they will be playing at Powers' Theatre, Chicago, Ill., in the tenth month of the phenomenally successful run of the *Matrimony* play. As everybody knows, the twelfth anniversary is the silk or linen wedding. Mr. and Mrs. Rogers plan to have a celebration worthy of the occasion.

Duggan, has gone to Worcester, Mass., for the Summer. He will conduct a press bureau in Worcester.

Dan Lawlor, who recently closed his second successful season with *The Shepherd King*, has been engaged for Polk's Summer stock company at Scranton, Pa., opening May 9.

Grace Huff has been engaged through the Paul Scott agency as leading woman for the Polk Summer stock at Wilkes-Barre, Pa., opening May 9. Miss Huff occupied a similar position at the Polk house in Scranton last season. For the past two winters she has headed her own stock company in Wichita, Kan., and is well known throughout the West. Jane Morgan, who has been in Miss Huff's company for several seasons, has been engaged for second business at the Polk Wilkes-Barre theatre.

DEATH OF BJORNSTJERNE BJORNSON.

The death of Bjornstjerne Bjornson, the Norwegian dramatist, novelist and critic, in Paris last Tuesday evening, April 26, will do much to deprive Norway of the prominence which that country assumed toward the stage through him and his colleagues, Ibsen. Several of his plays were produced in English, Mrs. Patrick Campbell appearing in one several years ago, but he never rivaled Ibsen's popularity on the English-speaking stage. His comedy *Hanska* was translated in 1894. Other plays from his pen were *Hildebrand*, *Mellom Slagen*, *Kong Sverre*, the trilogy of *Hegnad Sløkke*, and the tragedy of *Mary Stuart*.

He was born in Kilkne, Osterdalen, Norway, Dec. 8, 1832, as the son of a clergyman. He had a university education and devoted himself to political journalism; was accused of treason, but escaped to Germany and America, and returned to Christiania not until 1862. Ole Bull appointed him director of the Bergen Theatre in 1867. For this theatre he wrote some of his most noted plays. He ranked high as a national poet, and in his later life received many marks of distinction.

On his way to Paris to undergo treatment for the hardening of the arteries, he traveled part of the way with the King of Denmark in the King's private car, and on the receipt of news of his death a banquet given by the Norwegian Foreign Minister in Christiania to the ministers and leaders of Parliament, at which King Haakon was present, was immediately broken off as a mark of respect.

ACTORS' ORDER OF FRIENDSHIP.

At the annual meeting of the Edwin Forrest Lodge, No. 2, Actors' Order of Friendship, the following officers were re-elected for the coming year: President, Thomas McGrath; Vice-President, Ralph Delmore; Treasurer, William Harris; Secretary, William H. Young. For the Board of Trustees: Bernard A. Reinold, Harry Harwood, George E. Hall, Frank Burbeck, Edmund Brown. The lodge is financially in a flourishing condition. New members come in at every meeting. The lodge owns the building in which it is housed free of all incumbrances. One of the features of the coming Actors' Fund Fair will be the booth of the Actors' Order of Friendship, representing the lodge room, in which many curios and objects of art of interest to the theatrical profession and lovers of art will be on exhibition.

PROFESSIONAL DOINGS

Charles Edwin Doherty, who played the title role in *Strongheart* through the South and West during the past season, accompanied by his manager, William G. Tisdale, and wife, sail on the *Chicago* May 2 for a ten weeks' tour of Europe. Their itinerary includes England, Scotland, Ireland, France, Italy and Switzerland. They will also visit Copenhagen to see the Passion Play. Mr. Doherty will combine business with pleasure, as he will consult a well-known English playwright regarding his plays for next season.

Leopold Lane returned to town last week after a short and successful engagement with *Eugenie Blair*. He is preparing to give Shakespearean readings in nearby towns for the summer.

Sam B. Hardy and Elise Scott were married in Atlantic City, N. J., April 9. Mr. Hardy has just closed as leading man with *Marie Cahill* in *The Boys and Betty*. Miss Scott was with George Fawcett in *The Great John Ganton* this season.

Any Lesser has been requested by her manager, Henry B. Harris, to return to her original part with the Rose Stahl company for the New York engagement of *The Chorus Lady* at the Academy of Music. Miss Lesser is at present playing in James Porter's *The Commuters*, and will be seen in the part of Mrs. Colton when it reopens at the Criterion Theatre early in August.

Lee Kohlmar, who broke his leg while playing in *The Yankee Girl* at the Garrick Theatre, Chicago, has entirely recovered and is considering several offers for next season.

Carney Christie, who appeared in the New York company in *The Climax*, has closed his season with that company and has returned to his home in Fairmont, W. Va., for the summer.

Harry A. Ketcham, business manager of the Fairbanks Theatre, Springfield, O., will manage the Casino at Spring Grove Park during the coming summer season, as the Fairbanks will be devoted to vaudeville under the management of Miller and Levy, of Columbus, O.

Pauline Perry, who has just closed with *The Climax*, will jump from Denver, Colo., to Selma, Ala., to give one performance of *The Mikado*, and then to Chicago to start rehearsals for a musical revue in which she is to be featured.

Leona Watson, who is now playing with *The Climax*, celebrated her 500th performance April 25 by giving a dinner to the company in Freeport, Ill.

May Yohe, the one-time Broadway favorite, obtained an absolute divorce from her second husband, Putnam Bradlee Strong, in Portland, Ore., April 26.

Mr. and Mrs. Edwin Mordant are in town after the closing of the season of *The Great Divide* company, in which Mr. Mordant played the lead.

Two Western boys, William Tracey and Lewis F. Muir, are new song writers. Muir has developed an original style of rhythm. The efforts of the pair have appeared in several Broadway productions, including *The Follies of 1900*.

On account of a lack of hotel accommodations in Cincinnati, the fourth annual convention of the Poster Printers' Association of the United States and Canada has been postponed a week, and will be held on May 23 and 24.

Anna Held says she may appear in 1917 in Florence Ziegfeld's new theatre, the *Follies-Bergers*, which will open with a genuine French revue.

The Old Clothes Man, under the management of Gilson and Bradford, is at present in Arkansas and reports excellent business. This company opened Aug. 21 at Pipestone, Minn., and has not had a change in the cast since. There are no married people in the company. While business has been bad at times, the season as a whole has been most profitable. The roster of the company is as follows: Leon A. Gilson and A. Mayo Bradford, proprietors and managers; Herbert De Guerre, Dale Deveraux, Harry Louine, Fred Clement, Joe Chadderton, Carolyn and Eugenia Grace, Carolene Flournoy, and Florence Thompson.

Albert Bulger, lion tamer with the A. G. Barnes Trained Animal Show, at Spokane, Wash., was knocked down and seriously injured April 19 by the big untamed lion, "Cesar Wallace." This is the third time this week the lion has injured Bulger. The lion is known as an untamable "rogue" beast, and is one of the most dangerous with the show.

George F. Smithfield, playing with *The Traveling Salesman* company, has copyrighted his new comedy, *The Family Idol*, which is to be produced this summer by a stock company in one of the principal cities.

Genevieve Kane, now playing the gay widow in *A Gentleman from Mississippi*, has purchased a good sized ranch in the State of Washington and announces her intention to retire from the stage at the close of the present season in order to devote herself to apple growing.

William Mailly has an interesting article in the *Twentieth Century Magazine* for May, entitled "Dramatizing the Sex Problem." Mr. Mailly says that the mid-season product of new plays was notable for treatment of the sex problem. In the drama, he says, the sex question is no longer treated as a problem between one man and one woman, or of one man or woman against the world. It is recognized as something

bigger than that—as a problem involving men and women in a world of men and women. Mr. Mailly treats *Mid-Channel*, *The Lily*, *The City*, *A Man's World*, *Madame X*, *Just a Wife* and minor dramas in his paper.

President W. W. Sargent, of the Fitchburg and Leominster Railroad Company, Fitchburg, Mass., has re-engaged Charles Van Dyne to act as manager of the Whalon Park Opera company during the summer of 1916. Engagements already made include Lyman Whiller, Marie Horgan, Billy Clifton, Jeannette La France, Ted Willes, Marshall Hay, Tom McKnight, and Mr. Eccleson, musical director. The repertoire will include some of the later musical comedies, including *Isle of Spices*, *A Knight for a Day*, *The Princess Chic*, *The Highwayman* and others. Season opens June 20 and will continue for twelve weeks.

Roy La Marr has written a new play, *What a Girl Can Do*, and will star in it through the Middle West next season under the direction of Bert Mosher. Mr. La Marr wrote *The Young Collegian* and *Paid the Price*.

Anita Arliss, late prima donna of *Girls Will Be Girls*, has been induced by Alfred T. Wilton to forsake musical comedy and enter the ranks of vaudeville in a high-class planologue.

Florence Ziegfeld, Jr., has engaged Paul Lincke, the Berlin composer, to write the music for *The Follies of 1916*, which will open on the New York roof in June. He will come to America to conduct the first performance.

Charles S. Hubbard, manager of the Ogdensburg, N. Y., Opera House, has been elected Exalted Ruler of the Ogdensburg Lodge of Elks.

Frances Owen and Minnie Hoffman were among the first to see that vaudeville was the field which the one-nighters and those engaged in certain classes of the legitimate would have to enter, and invaded the new field several years ago. They are now appearing in a comedy sketch, *The Green-Eyed Monster*, written by Mr. Owen.

John B. Andrew has leased his *A Breezy Time to Cooley and Thom*, and they are presenting it on the East this summer. Mr. Andrew will be assistant treasurer of the Hagenback-Wallace Circus again the coming summer.

Rock Spring Park, at East Liverpool, O., will open May 30 with many new features, including a hippodrome for circus and vaudeville acts. Newell Park opens May 1 and claims to have many novel attractions.

Darwin S. Karr, late of *Way Down East*, is now in vaudeville with a sketch called *Aunt Bessie's Furniture*.

Orville Harrold, the young American tenor whom Oscar Hammerstein found in vaudeville, will continue to study with Oscar Saenger instead of finishing his musical education in Europe.

Princess Wah-ta-Wah, the Indian actress, recently received through Mr. Drew, of the Remington Arms Company, a handsome Remington rifle which she is now using in *As Told in the Hills*, the play in which she is being featured.

Arrangements are being made for the fifth annual tour of *The Lost Trail*, under the direction of the Wills Amusement Company, commencing Sept. 5.

Joseph B. Glick, manager of the Western Climax company, was elected a member of the Elks Lodge, No. 26, at Kansas City, Mo.

Manager Frank Parry, of Cook's, is to be resident manager of the new house soon to be erected at Lechester, N. Y. Construction will be fireproof and plans indicate a seating capacity of 1,800.

The Committee on Drama of the McDowell Club has issued a report of 400 members endorsing the production of Eugene Brieux's drama, *The Daughters of M. Dupont*, by Laurence Irving and Mabel Hackney.

Maria de las Mercedes and her husband, Angelo, a peasant couple of Aragon, Spain, who are famous dancers of the national Spanish dances, *La Tota Aragonese*, *el Bolero*, *el Fandango*, etc., will visit London and Paris and then America, giving their dances wherever they are engaged.

Bothner and Campbell will next season produce *Edith Ellis*, dramatization of E. P. Roe's novel, *He Fell in Love with His Wife*. A London theatrical statistician has figured out that the run of *The Passing of the Third Floor Back* netted Forbes-Robertson about \$54,000.

It is reported from London that Laurence Irving and his wife, Mabel Hackney, will tour the English provinces in August in *Margaret Catchpole*, a romantic melodrama by Walter Pfrich.

Adelina Pattil, who is at present staying in Rome, enjoying the best of health, recently declared that she would still continue to sing in concert, but it would be always for charitable objects. She admires Tetrazzini, but has only a significant shrug for Strauss.

C. E. Ball, of the Terrace Garden Theatre, Staten Island, is going to star Leo C. Bell and Rosa Bell Marston in repertoire through upper New York State and Canada, opening May 10 at Buffalo, N. Y.

Tunis F. Dean, who represents David Belasco in the business affairs of *Blanche Bates*' company, after a transcontinental

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tour in *The Fighting Hope*, resumed the management of the Toronto Baseball Club for the summer season.

Announcement is made that the Electric Park, San Antonio, Tex., will open May 1 under the management of Charles E. Saaseen, who has had twenty-six years' experience in the amusement field. Mr. Saaseen first started at the old De Olive Opera House, Atlanta, then went to the Lyceum until 1894, when he went with the Greenwalls, serving under them at Savannah, New Orleans, Fort Worth, Waco, and San Antonio; was Sidney H. Weiss' right-hand man for ten years, and last two seasons was manager of the Majestic in Waco. Prior to that he had his own opera company, the Imperial. Mr. Saaseen says that the Park this year will be a fairland. A new feature is a shell bandstand, where twenty musicians will play during the day, and open air vaudeville will be given free, the acts booked from the Sullivan and Considine Circuit. There will also be a fine restaurant, dance hall, automobile garage, the Chutes, Cupid's Coaster, the Figure Eight, Merry-go-round, Pictures and orchestra and vending machines. Admission to the park will be ten cents.

George Ade's *Just Out of College*, under the management of Bothner and Campbell, will be toured next season, opening Aug. 22.

Gus Bothner has been appointed manager of the booking department for Charles Frohman.

Ben R. Graham and Fannie McIntyre have just announced their marriage, which took place several months ago.

Irene Oshles Cooke has entirely recovered from her recent indisposition, during which she lost but one performance of *The Third Degree*. Mrs. Cooke plays Mrs. Howard Jeffries, Sr.

William G. Long and wife (Dorothy De Ecker) have closed a very successful season with the Western Beverly company and have gone to their farm at New Britain, Pa., for the summer.

Wonderland at Wichita, Kan., will open under management of J. T. Nuttle on May 15.

John Craig has made arrangements with the Robert Stodart to produce his play, *The Woodsman*, at the Castle Square, Boston, next autumn. The locale of *The Woodsman* is northern Maine, and the action passes at and near a fishing and hunting camp near the Canada line. The characters are a blend of hunters, fishermen, trappers, guides and some city folk who are camping out.

Harry Mortimer, who has been playing with Laurence Irving at the Comedy, up to Saturday last, opened last night as leading man of the summer company at Keith's Theatre in Providence, R. I. To be present

in the cast of *The Three Daughters of M. Dupont* in New York and to be also at rehearsals in Providence he made the five-hour trip between the two cities twice daily.

Fred Buchanan will open Ingersoll Park, Iowa Falls, Ia., on May 29.

Ada Deaves left Saturday for Greenwood, Miss., to visit her daughter, Mrs. Calhoun Wilson, for the summer. She will return in time to rejoin Rebecca of Sunnyside Farm, continuing in the character of Mrs. Perkins, which she successfully originated.

Lincoln Park, at Fall River, Mass., will put on comic opera during the coming summer season, under management of I. W. Phelps, of New Bedford, Mass.

Charles D. Wilson and H. O. Stubbs have secured a lease of the theatre in Orléans Park, Columbus, O., where they will open with a stock company on May 30 with *Ransom's Folly*. The company includes Paul Dickey and Sue Van Duser, Frank Sylvester, Edward Poland, Willard Bowman, Beverly West, Beniah Watson, Dorothy Wilson, and Olive West.

Manila Park at Tamaqua, Pa., will have a formal opening on May 28. The Irene Meyer Stock company will be the attraction during the summer season.

Julius Hopp will produce *Mary Magdalene*, a play by Frederick Hebbel, at the Hackett Theatre May 21 and 23. Sara Blala will have the leading role.

Through the will of her aunt, Ida A. Richardson, Mrs. Cora U. Potter, the American actress now in England, receives \$40,000.

David Belasco has secured a new play from Edward Locke, author of *The Climax*.

Where the Trail Divides is the name of a new play which Robert Edson has secured. It is a dramatization of Will Lillibridge's novel. One act was tried out at the Actors' Fund benefit in Minneapolis last Tuesday.

Last night the Knights of Columbus in New York gave a theatre party of three hundred at the Haymarket Theatre as a tribute to William J. Kelly, who acts the leading male role in *The Lily* at that theatre.

A Tonio

Hornford's Acid Phosphate taken when you feel all played out, can't sleep, and have no appetite, refreshes, invigorates and imparts new life and energy.

:: PLAYERS IN THEIR CARS ::

THE MIRROR on this page presents pictures of several well-known members of the profession in their automobiles. It is doubtful if there are many members of the profession able to own cars that refrain from the exhilarating pleasures for which the automobile is the medium, to say nothing of the usefulness of the machine. In fact, the number of actors who use their cars in lieu of other transportation facilities when on tour is large and constantly increasing. The automobile, in fact, solves many a problem that has confronted members of the profession on tour. Below will be found typical experiences of those whose pictures in their cars are printed this week. In the upper group on the left is seen Olga Nethersole; on the right, Blanche King; below, Al. T. Wilson; and in the picture below the group, Robert Edeson.

As Experience of Robert Edeson's.

Robert Edeson thus describes an experience: "What's the matter now?" I heard the engine cough a couple of times, strain a bit, and then the grating of the 'safety' as we came to a dead stop. We had been through Delaware Water Gap, up Mount Pocono, and were about to climb the last hill into Wilkes-Barre, from the top of which we had a coast of six miles down the 'Devil's Despair' into the city. It was late October, the day had been glorious. We had our luncheon with us, as all the summer hotels were closed and evening coming on gave us a view of the beautiful mountains in a purple silhouette against the orange sky.

"But it was six-thirty, a performance due at eight, and no gasoline. Quick action was necessary. Mrs. Edeson and I jumped out, telling the boy to light up and we would send back for him. We started on foot to do that six miles, in the dark, through the woods, with nothing but a 'player's instinct to be there' guiding us.

"We had tramped a good mile, hand in hand, stumbling down hill, when the dark was suddenly scattered by a ray of light. We stopped, hoping against hope. There she came, sliding down without a sound. Our boy had found a small oil pump in his kit and had filled the carburetor, each time gaining a yard until he had mounted the crest of the hill. We drew up to the stage door as the 'fifteen minutes' was called. Next day my boy carried a new watch."

Mr. Edeson has done a great deal of touring with his Oldsmobile, going all through New England, New Jersey and Pennsylvania, and giving it up only when distances or the severest weather necessitated other means of transit.

Olga Nethersole Among the Indians.

"The most interesting experience I ever had with my motor car was during the past winter in Arizona," says Olga Nethersole. "I had made several trips across the continent, but never had seen an Indian reservation, so I decided to visit the red men at Yuma. This I did and then had the pleasure to bring back two braves in my automobile to dine with me aboard my private car. I believe it wasn't the first time they had ever been in an automobile, but the experience was novel to them, so that their comments upon the mechanism of the machine were humorous.

"But we were all enthusiastic that day. When I arrived at the reservation we learned that an Indian baby was to be christened, and when it became known that I was there the proud father asked me if I would stand as sponsor or god-mother to the youngster. I consented, and in consequence the child was named 'Olga Sing-I-ke-a-Rid.' It was all so unusual that I asked the Indians to stand in a line and pose for photographs. As my companion was about to snap the camera stones went flying over the automobile, and fearing a hostile demonstration we suddenly pulled

away. Then it was that my guests, one of whom was the father of the child, told me of the strange superstition of his people in regard to being photographed.

"Later in the evening, after the Indians had returned to the reservation on foot, they came back to my car, galloping their horses, and presented to me a beautiful Yuma rug as a return for my hospitality and as a peace offering for the indignity."

No. 4 Was Pushed.

It was shortly after Blanche King, the ebullient star of The Yankee Girl, had become the owner of the huge Chalmers-Detroit car in which one sees her plunging

through the park or along the avenue nowadays, that, filled with a pride that came with her knowledge that at last she was able to control it without the aid of her chauffeur, she undertook a tour of the towns down Long Island way.

Muffled in a fetching auto habit, and to the evident discomfiture of sundry Long Island fowl and other frequenters of the highways, the happy Miss King was enjoying herself immensely. Finally, with much tooting of horn and amid the excited quacking of Long Island ducks, overcome with consternation at the whirling approach of the careening machine, the comedienne pulled up before a small country inn.

On the veranda, smoking a short black pipe, was a native, evidently the proprietor. With the King smile, and bubbling over with all her accustomed good cheer, Miss King shouted, "Isn't this exhilarating?" "No, mum," said the innkeeper, deliberately and drily, removing the stem of pipe from his mouth. "This is Patchogue."

Wilson and the Railroad Train.

The only experience Al. H. Wilson has had so far at the wheel—he has not run his G. D. G. car long—was funny in one sense of the word and very serious in another. If it hadn't been for the alertness of his companion, Eddie Bald, the once champion bicycle rider of the world.

"I was at the wheel while he was instructing me how to run the machine," says Mr. Wilson, "and was going along very nicely when suddenly we came to a railroad crossing. The train was coming down the track at a very rapid speed, and we were going at a good clip also, when everything became a mist before my eyes. We were within ten feet when I let out a yell for Eddie Bald. I looked like a frightened Indian while Eddie had a sort of a 'I ain't the canary' grin on his face and seemed to enjoy my discomfiture, when he suddenly grabbed the wheel out of my hands and turned up an alley near the track. When I discovered my speech I said, 'Gee! that was a narrow escape.'

"Eddie said, 'That's nothing. You've got to smash a machine, break an arm or leg or neck in order to be a successful chauffeur.'

"As to what the initials G. D. G. stand for I will say, I really don't know, unless it is 'Gee D— Good,' which it does, as it's a corker."

NEWS OF DELAMATER AND NORRIS.

My Cinderella Girl, by Richard Walton Tully and Robert M. Baker, which was originally produced by A. G. Delamater and William Norris, Inc., as a straight farce, has been made into a musical play. William Frederic Peters composed the score and Gus Rohlske staged the different numbers. William Norris has scored a hit in the stellar role, and is now in the third month of a run at the Whitney Opera House, Chicago.

The Eastern Beverly company will close their long season Saturday night in Paterson. This company has played but three weeks of one-night stands and has had but two losing weeks. Justina Wayne, who has been featured in the role of Beverly, will be seen in the part again next season and the following season will be starred in a new play. The remainder of the cast next season will practically remain the same. Rehearsals will begin Aug. 1, and the tour will begin at Pittsburgh Aug. 15.

The Western Beverly company, which opened the season at Long Branch Aug. 13, closes a long tour, which has extended to the Pacific Coast, at Mahanoy City Saturday night.

Robert M. Baker's dramatization of John Fox's novel, "The Trail of the Lonesome Pine," has been highly complimented by Mr. Fox and will be produced in the first-class theatres with a notable cast early next season.

"Truxton King," George Barr McCutcheon's late story of Graustark, is also being dramatized and will be produced by Delamater and Norris next season.

JIM THE PENMAN.

William A. Brady's production of Jim the Penman will bring together a notable cast of stars. The complete cast is: Wilton Lackaye, John Mason, Theodore Roberts, Arthur Forrest, Thurlow Bergen, Ernest Glendinning, George Barnum, Frederick Paulding, Louis Mann, Marguerite Clark, Florence Roberts, Grace Hearn, and Jeffrye Lewis.

NEW PLAYS IN ITALY

BENELLI MAKES A HIT IN HIS SON'S THREE-ACT PLAY.

In Deal with the Neapolitan Revolution of 1799 and is Wonderfully Effective—Benelli New Overshadows Other Dramatists and One-Act Plays Are All the Rage in Rome.

(Special Correspondence of The Mirror.)

Rome, April 17.—Nothing very new to-day. We are all anxiously awaiting Benelli's new play, *The Love of Three Kings*, which is now in rehearsal in Rome. Benelli, who has been in Paris to witness the first performance of his *Mock Supper* there, returns in triumph, for his play is as great a success there as it is in Italy, and greater things are expected of his *Love of Three Kings*.

Other dramatic authors are thought nothing of now, excepting for one-act plays, which are now so much the rage that a theatre is entirely devoted to their production. Some of the best dramatic authors, finding that it is no use competing with Benelli, are now devoting themselves entirely to one-act plays, and several little gems have already appeared at their own little theatre called "The Minimum."

Among these I may mention *The Veiled Lady*, by the Princess Carla Ruffo-Calabrisa. Here a husband, tired of his monotonous conjugal life, invites a lady (not his wife) to a series of private rendezvous in a hotel. He falls madly in love with this lady, and in a moment of mad passion he tears away a thick veil which completely conceals her face. It is his wife! They have both enjoyed their simulated guilty love better than the quiet licensed love of his dull home, with his mother-in-law's eyes always on him.

The play is very prettily written and is full of a witty dialogue which the actress renders cleverly, by disguising her voice when veiled.

The first who passes, the plot of which was detailed in my last, is also a one-act play, written for the one-act playhouse, "The Minimum," and is a great success. It keeps the public breathless from beginning to end, and at the end author and every member of the company are called out and enthusiastically cheered by all present. The author of this little drama gives proof of great power. He is artistic even in the picture of the scene which represents the drama. Every artist seemed to feel this, and played his part with extraordinary fervor.

The most successful novelty this month, however, is *Papa Gregory*, by Yambo (Benelli's son). Benelli played Gregory, and played with as much real fatherly love as with talent!

The plot deals with the Neapolitan revolution of 1799, and is told in three acts of wonderful theatrical effect. Novelli played his part so marvelously that the whole house burst forth in enthusiastic cries time after time. The enthusiasm did not weaken from the beginning to the end of the play. It is also a play that ought to be equally successful in England. Let us wait.

No other novelties are worth mentioning. Therefore do I make this letter unusually short. B. P. Q. R.

JIMMY VALENTINE IN MANY LANGUAGES.

Paul Armstrong, author of *Alias Jimmy Valentine*, now being played by H. B. Warner and company at Wallace's Theatre, has received a letter from E. C. Benson, of the Wisconsin State School for the Deaf and Dumb, asking that he grant permission to have his defective-bank burglar play performed in the sign language. The faculty and student body of this institution recently gave *The Taming of the Shrew* in this manner. Mr. Armstrong has given his consent. Mr. Benson's request, Lieber and Company have disposed of the producing rights of *Alias Jimmy Valentine* for Sweden and Norway. Though in these countries the theatrical business has reached very considerable proportions, this will probably be the first play of entirely American authorship to receive a hearing there. *Alias Jimmy Valentine* has already been mounted in America and in London; the Australian production will be ready in a few weeks' time, and the rights for German and French production were disposed of some months ago.

CONSPIRACY SUIT DROPPED.

The indictment found against Samuel F. Nirdlinger, J. Fred Zimmerman, Charles Frohman, A. Hayman, Marc Klaw, and Abraham L. Erlanger for conspiracy in dealing with the commodity of common use, "plays and entertainments," was dismissed last Wednesday by Supreme Court Justice Marcus. The indictment was found on the complaint of David Belasco and Lee Shubert. The District Attorney justified his action on the grounds of the expense of prosecution with the impossibility of conviction.

THE DREAMERS.

The Shuberts have accepted for production next season a new play called *The Dreamers*, by Laura Nelson Hall. This is Miss Hall's first play.

MARK ELLSWORTH RECOVERING.

Mark Ellsworth, who has been ill for the past four weeks, is rapidly recovering and will be back at business in about three weeks.

WILLIAM INGERSOLL REMEMBERED.

Friday evening, April 22, many Philadelphia friends of William Ingersoll presented him with a solid silver tea and coffee set of Colonial design. The presentation took place on the Girard Avenue Theatre stage, where Mr. Ingersoll was appearing with Eugenie Blair in *The Ironmaster*. Miss Blair made the presentation speech, which was both witty and gracious. Mr. Ingersoll, although evidently taken completely by surprise, responded. The house evidenced its enjoyment by prolonged and hearty applause.

RUTH ST. DENIS IN COURT

Mahomet Ismail, a Hindu, who claims to have taught Ruth St. Denis the "dance of Radha," has sued Miss St. Denis to recover \$2,000. The case was heard before Judge Lynch in the City Court yesterday. Miss St. Denis contended that Ismail taught her nothing and that she employed him only to lend atmosphere to her dance. The case has been continued.

NORA BAYES IN COURT.

Florence Ziegfeld, Jr., had Nora Bayes and Jack Norworth in court last Thursday to explain why they broke their contract with him. Mr. Ziegfeld wished to secure a permanent injunction restraining them from appearing under any other management. The case is not yet finished.

MAUDE ADAMS AT GREEK THEATRE.

Maude Adams is to appear at the Greek Theatre of the University of California June 6 as *Hesiod* in *As You Like It*. In her company will be Martin Sabine, Arthur Bryan, Robert Peyton Carter, George Osbourne, Dorothy Dorr, Desmond Kelly and Follitt Paget.

BELASCO THEATRE CHANGES NAME.

David Belasco has announced his intention of renaming his Belasco Theatre on Forty-second Street and calling it the Republic, by which name it was formerly known. His Belasco-Stuyvesant Theatre on Forty-fourth Street will be known simply as the Belasco.

PLAY BY MARK TWAIN.

The End of the World, a play by Mark Twain and Sydney Rosenfeld, will probably see production next season. The play was finished nine years ago, but for some reason was not produced.

GEORGE ARLIS' NEW PLAY.

At the Lyric Theatre, Chicago, May 9, George Arliss will be seen in a new play by Anna Morgan, entitled *When We Two Wrote History*. The piece was originally written for E. H. Sothern.

GOSIP OF THE TOWN.

The engagement is announced of Florence Kahn and Max Beerbohm, the London dramatic critic.

Christie MacDonald, who has been ill at Dr. Bull's private hospital, has left the hospital.

William Gillette is writing a new play called *Miss Lectricity* for Marie Dore.

Elma Gillette, who has been visiting in California, left on Sunday to be on hand at the Actors' Fund Fair. She will attend at her old place in the Literary and Dramatic Union's booth. Miss Gillette has been a member of the Fund for nine years.

Josephine Robinson Haywood, as the Mandy with Charles Richman in *One of the Family*, is attracting the attention of the critics.

Announcement is made of the marriage engagement of Beatrice Forbes-Robertson and Swineburne Hale, of Chicago.

PARKS AND AIRDOMES.

The Outdoor Season Beginning in Various Cities—Notes of Openings.

At Meadester, Ohio, the Mystic has been pulled down to make way for a block of business houses soon to be erected.

Brown's Airdome, at Okemune, Tex., opens with the G. Howard Stock company May 22. Graham Stock company 9-14.

J. P. Fottis, manager of the Arcana Theatre, Portsmouth, O., has just let a contract for a new airdome theatre. Manager Fottis expects to open April 30. Arthur Berthelette, now playing with Mary Manning in *A Man's World*, will manage the Casino this season, and is expected here about 25. Roy Gordon of this city who was out this season with the big co. in Arizona will also be a member of the Millbrook Stock co.

At Bloomington, Ind., the Vera De Vere Stock company opened April 22, at Wonderland (W. A. Brinsmead), to capacity business. This also marked the opening of the park for the summer. This is the only airdome in the city and is covered with canvas so they can play there rain or stars.

Fairmount Park, Kansas City, Mo., is announced to open May 22. Beginning May 31 Liberati and His Band will be the headline attraction.

In spite of it being a very cold, raw day Forest Park, Kansas City, Mo., opened its gates April 24, as advertised, and it was surprising the number who attended. The popular East Side amusement resort presented a most attractive appearance in its new coat of paint, and with numerous other improvements and with

a little warmer weather will doubtless be very popular. A band concert, free vaudeville, a big new animal exhibit and numerous new concessions found much favor. The theatre opened with a musical comedy that promises to be a hit.

Fontaine Park, at Canton, O., will open on May 22 under management of H. B. Mitts. Natarium Park, at Spokane, Wash., will be formally opened for the season May 20. There will be a band of thirty-two pieces and the key-note of the grounds will be music and flowers.

Liberati's Band has been engaged for two weeks in July. It is planned to hold a musical "fest" at some date during this time, at which Liberati's Band will combine with the regular park band.

Marion Park, Portsmouth, O., will open May 1. A new up-to-date roller coaster is being placed and will be ready for operation about the middle of May.

Howard L. Tyler again has management of the Casino at Tumbling Dam Park, Bridgeport, N. J., and George Laming will again have charge of the orchestra.

Luna Park, at Johnstown, Pa., with a new company composed of local people, will open for the season May 22, for which The Great Icebergs, high-wire experts, have been engaged. The park will be under the management of John Hines.

L. F. Ingersoll, of Pittsburgh, Pa., has taken a ten-years lease of Lake Conray Park, St. Joseph, Mo. A new show-the-shutes has been installed and \$75,000 has been spent improving the grounds.

Don Phillipine and his band will play in the West this season. They will be at Electric Park, Kansas City, May 22, for three weeks.

Denver, Colo., for four weeks, starting June 10, thence further west to the Coast. The band is making a fine impression.

Harlem Park, at Rockford, Ill., will open for season on May 30.

Innocent Park, the summer vaudeville venture controlled by the street railway company at Des Moines, Ia., opens June 10, and White City, a similar enterprise controlled by a stock company, will enjoy its premiere, so it is stated, about June 20.

The Kansas City Airdome company, recently organized, have begun the erection of one of these summer theatres. In the downtown district, just opposite the Grand Opera House, it is said that the new amusement place will be strictly fitted up with a seating arrangement for 2,000 people. Motion pictures, vaudeville and concerts will be the entertainments.

According to advance announcements the Airdome, under the management of C. H. Phyllis, of St. Joseph, Mo., will reopen June 1. A capable stock company will be installed, it is said, offering standard plays at popular prices.

M. Vane, Mr. Phyllis's business manager, will become resident manager during the Airdome's season.

Manager Sapp will build an airdome in the downtown district of Kearney, Neb., as soon as a desirable location can be secured. A regular stock company will be employed and the bookings will be made through the Crawford-Kearney Circuit of Kansas.

John A. Driscoll, of Jersey City, N. J., at present connected with the Fortuit Street Theatre, New York city, is getting his airdome ready to open in that city about May 15. He will run the place on his own hook this summer—that is, without a partner.

THE CIRCUS SEASON.

Notes of the Tented Shows Now in Operation Here and There.

Forepaugh and Sells Brothers' Circus opened their season in Springfield, O., April 22, and drew a very good crowd despite the cold weather. The circus was very good and all their properties were entirely new. No. 101 Ranch Wild West April 22.

Canton, O., expects a visit from the Haggenbach-Wallace Circus on May 6.

Haggenbach-Wallace Circus will make the second stop of their season at Champaign, Ill., April 20, and big crowds are looking forward to the event.

John H. Sparks' Circus appeared April 19 at Little Rock, Ark., and drew a B. O. Performance good.

Archie Webb, Billy Nordt and Ernest Johnston will join the Yank Robinson Circus at the opening at Orange, Ia., April 27. Mr. Webb will direct the band as usual. Mr. Nordt will play some big clarinet, and Mr. Johnston will double traps and bass drum.

Forepaugh and Sells Circus is due at Sunbury, Pa., on May 22 and Pawnee Hill on May 23.

The 101 Ranch was at Dayton, O., on April 27 and Haggenbach's Circus followed April 28.

The Haggenbach-Wallace Circus, expected to appear at Johnstown, Pa., May 12, and Hingling Brothers are billed for May 27, with Buffalo Bill to follow on May 28.

Morris and Rowe's Circus appeared at Owensboro, Ky., during very inclement weather and consequently had but light attendance. Performance was good.

Two large audiences greeted the 101 Ranch, at Indianapolis, Ind., on April 25. Ringling Brothers' Circus is billed for May 9.

The Morris and Rowe Circus had a disastrous experience at Louisville, Ky., but the weather was announced for April 25, 26, but the weather rendered performances impossible, and the organization is said to be in financial straits.

During a heavy rainstorm at Jersey City, N. J., April 23, the tents of Frank A. Robinson's Circus were ripped from their fastenings, and the animals made desperate efforts to escape.

Michael Heardon, an employee, had his neck broken and Milford Bower, of Salisbury, N. C., was instantly killed. The show opened up all right April 26. Barnum and Bailey's Circus is to be here May 17.

Ringling Brothers are billed for an appearance at Reading, Pa., on June 19.

A serious accident in the Molhail Wild West at Convention Hall, Kansas City, Mo., occurred April 23 by the turning over of the Deadwood stage coach during the attack by the Indians.

Georgia Wythe sustained a broken arm. Blanche Wilson suffered a broken leg, and Max Tanner is thought to be hurt internally, all results of the accident.

Indianapolis, Ind., will have a chance to see Ringling Brothers' Great Circus on May 9.

Buffalo Bill's Wild West and Pawnee Hill's Par

best shows are booked for Reading, Pa., May 19. This is said to be Buffalo Bill's last season before the public. The new Circus Maximus, which will be used for the local Tri-State baseball club, will be used for Hippodrome purposes in the evenings. Good attractions are promised.

The John Robinson Circus is billed for Bellefontaine, Ohio, May 9, and Buffalo Bill's Wild West show is billed for July 7.

Columbus, Ohio, is plastered from sidewalk to clouds by various competing circuses. Haggenbach and Wallace and the 101 Ranch were both there April 29, while the Ringling Brothers, in an endeavor to sidetrack a few stray dollars, are holding the populace wait until May 19, when their big show will be there.

A new ordinance adopted by the city of Waterloo, Iowa, increases the license for big tent attractions from \$100 to \$250 per day. Those charging \$25 cents or less will have to pay \$75 instead of \$50, as heretofore.

The Forepaugh-Sells Circus is billed for West Chester, Pa., May 27.

J. Willis Husky, until lately property man at the Opera House, West Chester, Pa., has joined Robinson's Circus for the season.

The Noble Fountain Den and Pony Show opened at Clinton, Mo., April 22 and drew big business. The local judge of Blks had charge of the opening and the performance was very pleasing.

Miller Brothers' company, No. 1, Ranch 101, has billed Altoona, Pa., for a performance there on May 7.

John H. Sparks' Circus, which played Little Rock, Ark., April 19, was the first one there this season.

Gardner and Lawson, of Columbia, Tenn., left there to join Ringling Brothers' Circus.

F. F. Corning, of High Hill, who has spent three generations in the circus and carnival business, left there April 19 to join the John Robinson company, opening at Circleville, Ohio, April 30.

Norris and Rowe's Circus opened their season at Evansville, Ind., on April 17.

Rowe and Norris' circus, which wintered at Evansville, Ind., opened their regular season at that place.

Perce R. Benton will open his tent show on May 2. He has spent a great deal of the past winter at his new home in Kansas City.

The Forepaugh and Sells Brothers have about completed their rehearsals and opened at Springfield, O., on April 23. Miller Brothers 101 Ranch is billed for April 24.

Columel Bach Mahall and his Wild West were seen in Convention Hall, Kansas City, Mo., April 17-22. There are more than two hundred performers in the company.

The following circuses are billed for Spokane, Wash., this summer: Sells-Floto, June 11; Campbell Brothers, June 24, 25, and Barnum and Bailey's, whose dates are not announced, will appear there during July.

DIED.

CONNORS—CROSS.—George W. Connors to Lucile W. Cross, in Trenton, N. J.

DUNHAM—RUSSELL.—Dunham, Dunham to Dorothy Russell, in Paris, April 5.

HARDY—SCOTT.—Sam B. Hardy to Elise Scott, in Atlantic City, April 5.

JOYNER—HIRSCH.—Francis Joyner to Hilda Hirsch, in Indianapolis, Ind., April 16.

KALISE—STONE.—Armand Kalise to Amelia Stone, in New York, April 14.

MCALOON—HUMPHRY.—William Andrew McAloon (Andrew Macchi) to Catherine Humphrey (Macchi), in Jersey City, April 13.

MCGILVER—DUNNABANT.—Andrew McGilver, N. J., on April 14.

MATHERSON—KORLING.—Avery A. Matheson to Helena Korling, in Chicago, April 21.

NERI—SACCARIA.—Emile Neri to Della Saccaria, in Oakland, Cal., April 14.

SIFE—ST. CLAIR.—R. D. Sife and Gladys St. Clair, at Leesport, Ind., on April 14.

TURNER—RADNOFF.—Howard M. Turner to Florence Radloff, in New York, April 20.

VON SCHWITZER—BOOTH.—Lieutenant Ignatz von Schwitzer and Anna Booth, at Jersey City, N. J., on April 13.

YALE—SHANNON.—Francis Yale and Winnie Shannon, in Leesport, Ind., Nov. 1, 1909.

Died

BELL—Charles J. B. Bell, in New York, April 10, aged 43 years.

DAY—Cora N. Day, in New York, last week.

GRAVEN.—Edward Graven, in New York, April 22, aged 38 years.

OLEMENS.—Samuel Olemens (Mark Twain), in Danbury, Conn., April 31, aged 74 years.

DE VOY.—Alice Maudet De Voy, in St. Louis, April 23.

HURD.—Charles R. Hurd, in Boston, aged 77 years.

HURST.—Mrs. Frank Hurst, at Chicago, April 15.

JUSTICE.—Francis Justice, 25 years old, in Fort Wayne, Ind., April 15.

MAHONEY.—Mrs. Eliza Mahoney, in Rochester, N. Y., April 12.

MAURERY.—Ida Maurery, in New York, recently.

MURPHY.—John H. Murphy, aged 75 years, in New London, Conn., April 20.

RICHIE.—Octavia Richie, in Tampa, Fla., April 20.

SIDNEY.—Frederick W. Sidney, in Omaha, Va., April 21, aged 60 years.

THOMAS.—Dr. Eliza B. Thomas, 35 years of age, in St. Louis, April 20.

WORTHINGTON.—Joseph Worthington, in New York, April 25, aged 48 years.

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VAUDEVILLE POSTSCRIPT

(Continued from page 25.)

Holdsworth, The—Washington, Spokane, Wash.
Holman, Harry—Orph., Allentown, Pa., Orph., Allentown, Pa., 9-14.
Holt, Edwin—Los Angeles, Los Angeles, Cal.
Howard and Howard Trio—Maryland, Balto., Md.
Howard Brothers—K. and P. 5th Ave., N. Y. C.
INGHAM, BEATRICE—K. and P. 5th Ave., N. Y. C., Polli's, Wilkes-Barre, Pa., 9-14.
Jackson, Harry and Kate—Polli's, Bridgeport, Conn., Polli's, Scranton, Pa., 9-14.
Johnston, Musical—Shea's, Buffalo, N. Y., 9-14.
Shea's, Toronto, Ont., 9-14.
Jolly, Wild—Orph., Seattle.
Jordan, Anna—Orph., Oil City, May 24, Orph., Franklin, 5-7, Colonial, Erie, Pa., 9-14.
Keston, Three—Orph., Pittsburgh, Pa.
Kenna, Chas.—Orph., Denver, Colo.
King, Violet—Orph., Salt Lake City, Utah.
Klein and Clifton—Grand, Tacoma, Wash., 9-14.
Grand, Portland, Ore., 9-14.
Kosers Bros.—Shea's, Buffalo, N. Y.
LASKY'S AT THE COUNTRY CLUB—Suburb, Utica, N. Y.
Lasky's at the Waldorf—Columbia, Clait, O.
Lasky's Imperial Musicians—Elmira, N. Y.
Ledingwell, Nat.—Monart, Williamsport, Pa.
Leonard, Eddie—Orph., Frisco, Cal.
Leslie, Bert—Orph., Sioux City, Ia., Orph., St. Paul, Minn., 9-14.
LUTHER, ORRAT—Grand, Indianapolis, Ind., Mary Anderson, Louisville, Ky., 9-14.
Lorenberg's, Chas., La Petite Revue—Keith's, Phila., Pa.
Lord, Huger—Garlick, Wilmington, Del.
Lucas, Jimmie—Orph., Sioux City, Ia.
Mack, Wilbur, and Nella Walker—Greenpoint, N.Y., N. Y., Keith's, Boston, Mass., 9-14.
Martinetts and Sylvester—Colonial, Norfolk, Va.
Matthews and Bannan—Springfield, Ill., Temple, Ft. Wayne, Ind., 9-14.
McConnell Sisters—Fountain Ferry Park, Louisville, Ky., Columbia, St. Louis, Mo., 9-14.
McDowell, John and Alice—Arcade, Durham, N. C.
Merritt, Hal—Orph., St. Paul, Minn.
Millman Trio—Orph., Los Angeles, Cal., 2-14.
Newell and Noble—National, Frisco, Cal.
Raymond, Ruby—Brown, N. Y. C.
Readings, Four—Mary Anderson, Louisville, Ky.
RYAN AND RICHFIELD—Orph., Portland, Ore.
Shining Girls, Three—Los Angeles, Los Angeles, Cal., Queen, San Diego, 9-14.
Stager, Julius—Colonial, N. Y. C., Orph., N.Y., 9-14.
Stager, Julius—Orph., Seattle, Wash.
TAYLOR, EVA—Orph., Evansville, Ind., Maj., Milwaukee, Wis., 9-14.
Tempest and Sunshine—Maj., Chicago, Ill.
Tops, Topsy and Topsy—Grand, Syracuse, N. Y., Bennett's, Montreal, Can., 9-14.
VAN, CHARLES AND FANNIE—Grand, Syracuse, N. Y.
Van Haven—Brown, N. Y. C., Greenpoint, N.Y., 9-14.
Walsh and Lynch—Orph., Oakland, Cal., Orph., Los Angeles, Cal., 9-14.
Ward, Jean, Wilkes-Barre and Reading, Pa.
Waterbury Bros.—Dominion, Ottawa, Can.
Waters, Tom—Keith's, Boston, Mass., Moore's, Rochester, N. Y., 9-14.
Weand, Harry B.—Los Angeles, Los Angeles, Cal.
Wells and Simmons—Orph., Minneapolis, Minn.
Whitfield, Ethel—Bliss, Phila., Ill.
Whitman, Frank—National, Frisco, Cal.
Wild, Albert—Maj., Columbia, Ga.
Willard and Bond—Miles, Minneapolis, Minn., Maj., Suite, Mont., 9-14.
Winder, Chas.—Frisco, Cal.
WONG, JOHN W. AND MINDELL KINGSTON—Keith's, Boston, Mass., Hammett's, N. Y. C., 9-14.
WRIGHT, HORACE, AND RENE DISTRICH—Polli's, Scranton, Pa., Polli's, Bridgeport, Conn., 9-14.
Wyckoff, Fred—Fantages', Denver, Colo.

FOR SMALL-TIME THEATRES.

At the session of the Virginia Assembly, recently closed, a bill was passed which will materially assist the small vaudeville houses. No license will be charged for vaudeville in moving picture houses having a seating capacity of three hundred and fifty or less. Heretofore these small houses have had to pay the regular theatrical license, which almost prohibited their opening for this business.

AMONG AGENTS AND PRODUCERS.

Frederic Gibson will have The Vacuum produced in the American Music Hall in Chicago by Herman Leib on the evening of May 8, and his new one-act play, Derelicts, will be produced at the American Music Hall in New York on the same night.

The Cleveland Circuit has added the Opera House, Johnstown, N. Y., to its list. Among the late bookings are: Gertrude Everett, Colton and Darrow, Meretta, Kashima, the Human Billiard Table, the Adder Trio, the Four Queens, Bell and Richards, Millard Brothers, Little Field's Dancing Dolls, Hildebrand and De Lang, the Swickards, Sagan and Golden, Brown and Brown, Frank Merritt, Brown and Shestall, Dallas, Irene Hunt, Archie White, John Stone and Hattie Lored. From the middle of May Mr. Cleveland will book for thirty-five hippodromes and airshows.

Qua Rohke, who is the originator of the "Yama Yama" girls' specialty, is soon to bring forward another idea of the kind, which he has christened the "Bama Bama" girls. Eugene Meridian is featured in the act, in which Josephine Fields, Roy and Manning, "saw-crow" boys, and Dot Mantell and Anna Belle Nelson, clog dancers, are also specially underlined. Mr. Rohke has achieved remarkable success with his original comedy, dancing and chorus specialties. Alice Yorks and Scotch Ladies and Clara Belle Jerome in Jordan are notable recent contributions to the vaudeville stage.

One Edwards' latest act, The Song Byrnes, will open at Young's Pier, Atlantic City, N. J., on May 9.

A. Myers reports that he has booked Rinaldo, the "Wandering Violinist," for an engagement at the Folies Marigny, Paris, opening May 9.

Charles E. Evans is scheduled for an early return to the vaudeville stage, opening the week of May 9 in a sketch written especially for him and entitled A Foolish Combination.

Pat Casey is opening a new department in his agency which will look after the interests of

actors and legitimate managers. Jennie Jacobs is to take charge of it. Al. H. Woods is the first manager to do any considerable business with this department. It is reported.

Grace Hazard is preparing a new singing act, in which she will make about a dozen costumes and character changes. Special material is being prepared for her and she will give her offering a try-out in the near future.

Max Paul Harting, the writer of Hecator and Heien, A Broken Oath, and other plays and sketches, has formed a copartnership with Stephen J. Mooney, a press agent, now connected with one of the leading vaudeville houses of Brooklyn, to write several short sketches for the vaudeville field. They will write and submit many short stories of fact and fiction for magazines and newspapers.

Claude M. Howard, late of The Red Mill company, will enter vaudeville in a sketch prepared by Billy Thompson, Chicago manager for Hamick and Company.

La Sonambula, G. Molasso's latest production, was scheduled to have its American premiere at the American Music Hall yesterday, Monday, May 2. Nina Payne is featured in the act, doing her Dance de la Robe de Nuit.

Nellie and Mollie King have had a new act written for them, to be called My Neighbor's Daughter, which gives both of them an opportunity of displaying their versatility. They opened at Yorkers on Monday, April 25, with the K. and P. house to success.

Elizabeth Brice, who is now with The Jolly Bachelors company, will at the close of the present season, join with Charlie King in the presentation of a vaudeville act. Mr. King has been with George M. Cohan's Yankee Prince company, which closed its season April 15.

It is announced that Katherine Keadler, who created the part of the woman in A Fool There Was, will shortly enter vaudeville with a sketch which will employ seven people.

Milo, Thomas de Givray, who with Milo Anna Pavlova, were the favorite pupils of the famous maître de ballet, M. Ivan Clustanoff, of St. Petersburg, and who recently appeared with success at the Metropolitan Opera House, contemplates for a few weeks previous to her departure for Europe, presenting a sketch in vaudeville, portraying her best Greek, Oriental and other characteristic dances in addition to her piano solos.

Eva Williams and Joe Tucker recently produced a new sketch by Mack Swan at the Wharburton Theatre, Yorkers, N. Y.

Wheeler Earl and Vera Curtis tried out a new act in one at Fall River, Mass., scoring a big hit.

BERT WILLIAMS FOR POLLIES

Bert Williams, who is now scoring a heavy hit as a single artist in vaudeville, has been signed by Florence Siegfried, Jr., for a part in The Polli's of 1910, to be produced on the New York Theatre Roof in June.

VAUDEVILLE JOTTINGS

The regular vaudeville season at Proctor's Theatre, Albany, N. Y., closed last Saturday, April 30. An entertaining bill was offered, headed by Mollie Belding and company. Business was large, and the moving picture policy will be inaugurated May 2, to continue during the summer months.

Ned Litchfield and company, "the Lyceumites," have returned to their home, Newark, N. J., after a twenty-five weeks' tour through the East, South and West. They are now resting and preparing for a summer tour in vaudeville.

Beginning May 6 Manager Hogan, of the local vaudeville theatre, Taylorville, Ill., will on Thursday, Friday and Saturday evenings of each week during the summer season put on vaudeville and moving pictures. The vaudeville attractions will be furnished by the Western Vaudeville Association of Chicago.

From Nathan Apple, of Reading, Pa., who has successfully managed the Grand for several years past, the lease of this theatre has been purchased on very satisfactory terms by Cornelius G. Keeney, who has been associated with Mr. Apple for some time. Harry Loken, the well known producer of vaudeville acts, and A. Sabatini, owner of the successful Garrick Theatre, are the new management.

The intention of the new management to close the house July 1 for a period of six weeks, during which extensive alterations will be made. One of the best theatrical architects has been consulted about the changes, which will include a stage, proscenium with boxes and decorations, which will make the theatre one of the most up-to-date vaudeville houses in the State. The Grand will continue its present liberal policy, playing many of the best American and European attractions. Mr. Keeney is recognized as one of the most successful men in the show business, and has associated with himself two men of splendid executive ability. The Garrick is a gilt-edge property and will book half-week attractions with the Grand.

The Lottie De Weyer Trio have closed with The Tormaker and will be seen in vaudeville in a clever singing and dancing act. They opened over the Hildebrandling line May 2.

Ira Levy, a dainty and handsomely posed singing comedienne who is appearing in vaudeville under the management of Al. White, has an exceptionally sweet soprano voice and gives her. Her songs include "See Shells" as the feature number, while her appearance as The Ragie Man is received with loud applause.

Joanette D'Arville, who has been playing the Joe Sun time in Indiana and Illinois with the D'Arville Sisters in their fencing act, will sail for Europe at the close of the season.

Hal Hughman, the English imitator of birds, animals and mechanical sounds, since his arrival in America a few weeks ago, has been suffering from a throat affection which has forced him to lie idle. He is now rapidly getting back his vocal powers, however, and within a short time hopes to be able to begin his tour of the U. S. O. houses.

Rose La Harle, who was the prima donna at the Hippodrome for two seasons, returned to America last week after a two years' absence. She opened in a new vaudeville act at Wilmington, Del., yesterday, May 2.

Joe Keaton and the Keaton Family will have six weeks more work before they settle down at their camp at Muskegon, Mich., for the summer. This week they are at the Gaiety, Pitts-

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burg, with the Star and Garter, Chicago, to follow. Buster is taking his tiny acts with him, and it is proving a great advertisement for the act, and wherever the little comedian goes in the car a big crowd is sure to follow in his wake.

Benjamin Brown, a cowboy with the Buffalo Bill Wild West Show, was thrown from his horse while entering the arena last Wednesday afternoon and trampled upon by other horses following him. He was taken to the New York Hospital, where it was stated that he had a fractured skull and internal injuries. He comes from Sheridan, Wyo.

Frank G. Day, of the Fifth Avenue Theatre, has the sympathy of his many friends in the death of his wife, Cora N. Day.

Delay Harcourt is the chief drawing card at Hurty and Samson's Music Hall, 128th Street, this week, where she is singing her repertoire of songs as an added feature with the regular burlesque company.

Edith Conrad, who has been playing opposite Willard Blinn in Flanders' Furnished Flat for the past two seasons, will return to the legitimate next season, taking the place of Dorothy Jordan with Blanche King's Yankee Girl company.

It is reported that F. F. Proctor has taken over Hoyt's Theatre in South Norwalk, Conn., from Walter Rosenberg.

S. E. Polli has taken over the Hartford Opera House, Hartford, Conn., and will operate it as a popular priced combination vaudeville and picture house, booking it from New Haven.

Melville and Higgins have been re-engaged for the Orpheum Road Show for next season.

Lillian Shaw was reported to be ill last week at a hospital in Utica, N. Y., suffering from an attack of nervous indigestion.

McWaters and Tyson have been engaged for the Summer Season on the New York Road.

James Francis Sullivan has signed twenty-five weeks on the Sullivan-Consolidate time.

Sam Pack has been placed in charge of the new publicity bureau of Hamick and Company, the music publishers.

Kenneth B. Hagen, lately of the team of Hagen and Austin, has returned to St. Louis, Mo., and given up the stage. At the end of the month he will make his home in Minneapolis, Minn., where he will again take up newspaper work.

Owing to the illness of Manager Young, Ray Parks, pianist at the Majestic Theatre, Portsmouth, Ohio, will act as local manager the balance of this season. Mr. Parks declined a very flattering offer in Richmond, Ind., to accept the management of the Majestic.

The American Music Hall, Spokane, Wash., the new Morris Theatre, will not open until September, according to Manager Charles Muhlman. Although the building will be completed during the summer, performances will not start until the regular opening of the next theatrical season.

Eva Tanguay will return to vaudeville for a few weeks, opening at the Bronx Theatre on May 18.

THE RECORD OF DEATHS.

Charles Edwin Hurd, aged seventy-seven years, died in Boston last week. Mr. Hurd had been literary editor of the Boston "Transcript" for many years. About twenty years ago Mr. Hurd was Boston correspondent for The Nation. Mr. Hurd is survived by a daughter, Mrs. Merrill W. Galusha, of Brooklyn, N. Y., and three sons, Charles W., William J., and Reginald Hurd.

Frederick W. Sidney, sixty years of age, died in Omaha, Neb., April 21, after a short illness, with heart failure. Mr. Sidney was both actor and author. He was born in England, being son of William Sidney, for many years manager of the Adelphi Theatre, London. He came to this country in 1869, and made his first appearance here with Mrs. James Brown Potter at the Fifth Avenue Theatre. He then played at the Boston Museum in Harbor Lights. Later he acted as stage-manager for Richard Mansfield in The Scarlet Letter. Mr. Sidney had also appeared in The Marriage of William Ashby with Grace George, in The Girl of the Golden West with Blanche Bates, with Elmore Robinson in The Dawn of a Tomorrow, and with W. H. Crane in Father and the Sons. He was author of Her Evil Genius, Wife and Gown, A Loving Legacy, A Queen of Hearts, and The Brixton Burglary. He married Vida Croly, daughter of Mrs. J. G. Croly (Jennie Jones). Mrs. Sidney survives him, also one daughter.

John H. Murphy, an old-time minstrel timer singer, died at his home in New London, Conn., Saturday. He leaves a widow and one son, Walter, manager of the Lyceum Theatre, New London. For many seasons he was with The Hulkeley Serenaders and the Sam Sharpey Minstrels. He was with the Minstrelsy Minstrels, which made a tour of Europe more than twenty-five years ago. He was seventy-five years old.

Mrs. Frank Hurst, wife of a former manager of the Waterloo Theatre, Waterloo, Iowa, died in Chicago, April 12.

Edward Craven, son of the late John T. Craven and Ella Craven, who is now with The Lion and the Mouse, died in New York April 28 of consumption. He leaves a wife and one son, Mr.

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Craven had been with the Shuberts for five years. He had appeared in The Wayward Son, Fascinating Flora, and The Blue Moon. Mr. Craven was a brother of Frank Craven.

Ide Mauney, wife of Minor McCordon and mother of William Mauney, of Sam Berlin's show, died of pneumonia at her late residence, 50 West 116th Street, New York City, recently. Miss Mauney was a pianist and had been for two years connected with William's Pantomime and Nick Roberts' Humpty Dumpty.

Mrs. Octavia Richie, who died in Tampa, Fla., April 20, was a member of the Mable Page company. Mrs. Richie was mother of Charles W. Richie, the theatrical manager, and mother-in-law of Mable Page. She was a native of Ohio. Her funeral took place in Tampa, April 31.

Dr. Eliza B. Thomas, eighty-three years old, father of Augustus Thomas, the playwright, died in St. Louis April 28. During the Civil War Dr. Thomas managed the St. Charles Theatre, New Orleans. Later he became a manager in St. Louis.

Mrs. Alice Emmet De Voe, sister of the late J. K. (Fritz) Emmet and mother of Ernest and Arthur De Voe, died at her home in St. Louis, April 28. She leaves six sons, two of whom are professionals.

Mrs. Eliza Mahoney, grandmother of Connie Mack, of the Buster Brown company, died in Rochester, N. Y., April 18.

Cora N. Day, wife of Frank G. Day, of the Fifth Avenue Theatre, died in New York last week.

NOTES OF VARIOUS ACTIVITIES.

A new directory of theatres and public parks, showing population of towns, managers and theatres, seating capacity, method of lighting and heating, and size of stage, is published by the Great Northern Railway, covering the States through which that road runs. These little pamphlets are distributed free of charge by the General Passenger Agent, E. J. Williams, at St. Paul, Minn., to whom requests should be made.

The Joplin Theatre Company, Joplin, Mo., has leased the Joplin New Theatre to its president, O. Thornton, for a term of three years. H. W. Wood, central representative of the New South-western and Affiliated Circuits, Sedalia, Mo., will remain as manager and booking director. New York representatives are Klaw and Waller and the American Theatrical Exchange.

Edwin Mordant's version of Under Two Flags was presented the past week by the Dornier-Voeds Players at Camden, N. J., and scored a success to constantly increasing business. This play and Mr. Mordant's version of Pami can be secured for stock production.

The Last Moment is the title of a new one-act drama by Alfred Wilson Barrett, son of the late Wilson Barrett, which was produced recently at the Crouch End Hippodrome, London, England, by Derwent Hall Caine, son of the novelist.

SHIFTS ON THE CHECKERBOARD

SOMETHING OF A SHAKE-UP IN THE THEATRICAL SITUATION.

Surprise Occasioned by the Announcement That the Moses Reis Eastern Playhouse Circuit Had Gone Over to the Shuberts, but No More Than Resulted When Klaw and Erlanger Notified John Cort That They Had Dropped His Pacific Coast Circuit of 140 Theatres.

On Tuesday evening the following statement was sent to the papers by Moses Reis, manager of a circuit of playhouses in the Eastern States:

"M. Reis, of the M. Reis Theatrical Circuit, who controls upward of seventy-five to one hundred theatres in the larger cities of New York, Pennsylvania, Ohio, Maryland, and New Jersey, has declared himself for the open door policy. In the future he will play all meritorious attractions, no matter under what management. Mr. Reis will not be affiliated with any theatrical faction. He will play all the attractions controlled by the Messrs. Shubert, Lew Fields, William A. Brady, Liebler and Company, and Dan Arthur, as well as those that are booked by the Klaw and Erlanger agency."

The cities referred to include Syracuse, Troy, Scranton, Reading, Wilkes-Barre, Harrisburg, Erie and other prominent one-night stands. Mr. Reis has been affiliated with the Theatrical Syndicate for about fifteen years, and now follows the example of Julius Kahn, who came out for the open door about two weeks ago.

The defection is not regarded as serious by Messrs. Klaw and Erlanger, and Mr. Erlanger is quoted as follows:

"Our policy is absolutely defined, and we shall not waver from it a fraction of an inch. We have made up our minds that the sooner we get rid of every one-night stand manager who is on the fence and whose loyalty is for sale the better for us and the better for the small towns remaining. Under these conditions we can render the latter just that much better service by concentrating our attractions in them."

"The Syndicate gets its revenues from the week stands, and such circuits as the Valentine Circuit in Ohio—with which the Syndicate has a twenty years' contract—the Middle West Circuit, which has a contract for a long term of years, and the Southern managers, who also are under contract for a long period. Our cities are intact and will remain so."

"The smaller points have been given the big shows out of compliment and sentiment, and not for financial reasons, and we are sincere in making the statement that we would like those managers who are for sale to sell out as quickly as possible, as they can get a better price now than they will be able to get a year from now."

This statement, which was published in some of the daily papers of New York city one day, was followed the next day by a categorical announcement from the office of Klaw and Erlanger that they had canceled all contracts for the presentation of Syndicate attractions in the houses controlled by Manager John Cort. Notice to that effect was served on Mr. Cort in a short letter mailed on Thursday last and worded as follows:

Mr. John Cort, Knickerbocker Theatre Building, New York City.

Dear Sir:—In looking over our route sheets and arranging the tours for the coming season of 1910-1911, we have come to the conclusion that we will best conserve the interests of the theatres we represent and of the traveling companies by eliminating your territory from our books.

Very truly yours,

KLAW AND ERLANGER.

The John Cort Circuit embraces most of the larger cities and towns along the Pacific Coast region north of San Francisco, as well as many minor one-night stands. Among the more important stands are Seattle, Portland and Tacoma. Altogether the circuit is said to contain about 140 towns.

The action of the Syndicate in dropping Cort is understood to be in line with the policy defined in the statement given above. The one-night stands are not in themselves profitable for standard attractions, but are essential for breaking long jumps and reducing traveling expenses. Some are booked at a direct loss. The Syndicate in future intends to send all its attractions to San Francisco via Denver and Salt Lake City, and bring them back through southern California and Texas to New Orleans.

Following this announcement a statement was issued by John Cort to the effect that he would book his houses through the Shubert offices, having been assured of thirty-five first-class attractions each season for five years. But, the statement goes on, "in this arrangement he does not deny Messrs. Klaw and Erlanger time for their attractions." In this general policy Mr. Cort is followed, he says, by C. A. Marshall, director of the Copper and Iron Circuit of some thirty-eight theatres in Wisconsin, Minnesota, and Michigan, and by C. P. Walker, whose circuit includes such cities as Winnipeg, Grand Forks, Fargo and others. He has permanently established his booking office at his New York headquarters in the Knickerbocker Building, "where any and all producing managers can apply for time on the Cort, the Walker, and the Copper and Iron circuits."

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JOLLY DELLA PRINGLE CLOSING SEASON.

Jolly Della Pringle and C. K. Van Auker, whose portraits appear herewith, closed their season of stock engagements on April 30 at Missoula, Mont., after eight weeks of record-breaking business in that city. Mr. Van Auker states that business has been as



good this season as ever before, and that he and Miss Pringle believe that they have found the best way to make money in stock—namely, to play six or eight week engagements in cities that have a population of 25,000 or over. Miss Pringle and Mr. Van Auker will go to their summer home at Boise, Idaho, to enjoy a vacation and look



F. B. Ward, Missoula, Mont.

after their ranch in the Boise Valley. The company will be reorganized about the middle of July and open with a run of eight to ten weeks at Boise. The roster of the company at the closing was: M. F. Hogan, Riley Myers, J. C. Wright, Bob Roberts, Ed R. Stanley, Frank Jones, C. K. Van Auker, manager; Della Pringle, Olive McConnell, Laura Laird, Fannie H. Stanley, Zona Wright, and Mrs. Bob Roberts.

ST. PAUL.

Auditorium Closes Best of Seasons.—Neill Stock Company Will Open the Grand.

The most successful season of grand opera ever given in the Northwest was concluded with the performance of The Bartered Bride, April 23, at the Auditorium. Five operas were given by the Metropolitan Opera Co. The attendance was very large, the Auditorium which seats about 3,500 being crowded at each performance. Lohengrin was given by H. Haessel and Gretel and Aida 22. Madame Butterfly and The Bartered Bride 23. Freischütz, Gadski, Homer, Parar, Alten, Norris and Caruso, were among the stars singing leading roles.

At the Metropolitan 24-30 Miss Janis in George Ade's musical comedy The Fair Co-ed played to good business. The musical numbers were very good and Miss Janis, who appeared here for the first time, was many friends. The college chorus was especially good and the entire production was one of the best we have seen this season. Next week William Collier, 29, afternoon, benefit for Actors' Fund.

Uncle Tom's Cabin 24-30 played to fair business. This ends the regular season at the Grand and the Summer stock season will be commenced by the Neill Co. with The College Widow.

GLENN A. MORTON.

CHICAGO PLAYHOUSE CHATTER

Richard Carlo's Summer Show Greeted by a Snow Storm—George Arliss in New Play—Antonio Scotti Under Frohman Management?—Douglas Fairbanks in Cherub Divine.

(Special to The Mirror.)

CHICAGO, May 2.—Dramatic dignity has been maintained during the past week in Chicago by the appearance of the Northern-Marlowe combination in a Shakespearean round of characters at the Lyric. It was a terrible night, that of the opening on Monday, but the weather was proved in automobiles and carriages, and the lovers of the Bard of Avon manifested themselves in goodly numbers. This week another cycle of Shakespeare occurs, when the two stars give their second week's series. The attendance has been good, and it continues to be promising, as the advance sale is large.

Messrs. Brady and Grismer continued their stay at the Grand Opera House, replacing Mother with A Gentleman from Mississippi, with Thomas A. Wise, instead of Mr. McIntosh, in the leading character; Douglas Fairbanks as "Bud" Haines, and other changes from last summer's run. The daily critics took kindly to Mr. Wise, and while not "knocking" Mr. McIntosh, yet seemed to lean toward the New York cast. Mr. Wise wrote the character for himself, yet there is much to be said in favor of Mr. McIntosh's interpretation. The latter makes it more dramatic, while Mr. Wise makes it more unctuous, more humorous, and so forth. Mr. Fairbanks, as the whilom newspaper man and then secretary, is a fine foil for Mr. Wise, and plays the part superbly, maybe standing out more like a cameo from his contrast to Mr. Wise. All the characters are well played, whether by those in last summer's cast or the present one.

Richard Carlo came down with his musical comedy, The Echo, on the wings of the blizzard, and opened to a crowded house at the Studebaker in the midst of a snowstorm. For a proposed "Summer show" the conditions certainly are paradoxical. The Echo is the joint work of William Le Baron and Jesse Taylor. The former wrote the book and the latter the music, neither of which is particularly brilliant, but each contains two or three good ideas. It is a big dancing piece, and thus made a strong-appeal to the patrons of the place. Annie Yeaman, who dances as gayly as though she were turning twenty instead of nearly four times that age, received a welcome almost equaling that tendered to Mr. Carlo himself. Among others who contributed largely to the success of the show were: Ben Ryan, George Herbert, Jr., Edgar Halstead, Johnny Ford, Claire Greenville, Eva Fallon, Rose and Jennie Dolly, George Drew Mendum, Flossie Hope, Angie Weimera, and Lillian Rice. The Hawaiian musicians and dancers, including Toots Paka, made a hit, and are becoming local favorites.

Charles Gottlieb is the successor of Ralph Stuart in the part of the chauffeur in The Upstart. Gottlieb took the part yesterday, his predecessor having left the cast after Saturday night's performance, to go East to fill a stock engagement.

When Two Write History, by Anna Morgan, will be given by George Arliss at the Lyric next week. The play tells the story of the love of a struggling author and a pure young girl. Bertha Bartlett will be the leading woman, and John Findlay, Lionel Adams and Mrs. Eberle will be in the cast, thus showing that George Arliss will have almost an entirely new company.

One of the recent big events "pulled off" at the Press Club of Chicago was the dinner recently given by the club to Signor Alessandro Bonci and Madame Jane Noris, of the Metropolitan Opera Company. The two artists were granted a special permission by the operating management to sing for the club, and the large assemblage of members greeted them not only applauded their musical selections enthusiastically, but broke into enthusiastic cheers. Both of the singers spoke as well as sang, or at least Madame Noris spoke, while Bonci attempted to do so, but, after a brief struggle with the English of his written remarks, resigned his manuscript to his secretary, who read an exceedingly well written paper. "Why Opera Should Be Sung in English" was the subject of both speeches, and, after both had finished their "stunts," they drank a toast to the success of grand opera in English. H. H. Ewell, a prominent member of the club, and a growing impresario, acted as toastmaster, in which he was "to the manner born," and other speakers of the evening were Edward C. Moore, Maurice Rosenfeld, Charles Nixon and Dr. George F. Butler, the latter of whom read a paper on "What I Don't Know About Grand Opera," winding it up with one of his pretty sonnets on Madame Noris herself. Alice Preston sang several songs, to the accompaniment of Eleanor Fisher, and Marie von Unscheld, court pianist to the Queen of Roumania, played several selections.

Here is a story exploited in Chicago, which, as the reporters are wont to say, "is interesting if true": "Antonio Scotti, greatest of the dramatic baritones of the operatic stage, will star in straight drama next Fall and winter under the Frohman management. If the distinguished baritone and an agent from the Frohman office now in the city come to an understanding, it is not improbable that the opening of the new Blackstone Theatre next Fall will be made the occasion of the singer's debut as a luminary of the legitimate stage."

Last Friday afternoon Douglas Fairbanks tried out a comedy in four acts, entitled Cherub Divine, written by Owen Davis, and founded on Sewall Ford's story of the same name. It was given at the Grand Opera House, and the characters were played by the members of the company playing A Gentleman from Mississippi, but in its present shape some impossibilities also, it is hardly worth while to go into either class at length. It is not hard to surmise that Mr. Grismer could easily do for the affair what he did for "Way Down East," turning it from what seemed to be a failure to a great success. There is so much good material in it that it would be a pity to let it go to waste. It was well played for the most part, and shows that Mr. Fairbanks has a fine career before him. To be sure, taken up as it was without ample rehearsals, there were blemishes, but none which may not be removed readily. Sometimes it seemed almost like "Bud" Haines being lifted bodily over into the character of Cherub Divine. But it was different with Mr. Wise. After what he said elsewhere in this letter about the difference between his idea of the Southern gentleman and that of Mr. McIntosh, it seems al-

most funny to observe his seriousness as the old butler. Lois May does a delightful bit, but what is the use? The impossibilities of the play must be eliminated and then the possibilities will come uppermost, and Mr. Fairbanks will have a medium in which he will do good work.

The Metropolitan Opera company's season of grand opera, which closed Saturday evening, gave Chicago thirty-three performances of opera without loss. The outcome is better than was hoped for two weeks ago, when a big deficit was feared. The Parsifal performance alone brought \$17,000 to the box-office. It attracted a capacity house at a \$7 schedule of prices.

The Aborn Grand Opera company will begin its season of opera in English at McVicker's Theatre next Sunday night, presenting Madame Butterfly. In the cast will be Dora de Philippe, Ethel Duffre Houston, Joseph Sheehan, and Otley Oranston, these artists singing the roles they interpreted during the season when Henry W. Savage made a special production of the Puccini opera. This will be followed by other standard works. The company will include Lois Ewell, Ellen James, Louis Kelley, Domenico Russo, George Shield, Philip Fein, and other artists.

For the first time during his career as a Chicago manager, Mort H. Singer has opened one of his theatres to attractions owned by other managers. Mabel Hite will move from the Garrick to the Princess next week, and will continue at the latter theatre her engagement in A Certain Party. Miss Nobody from Starland will take to the road.

Mary Mansering, who was originally booked to begin an engagement in A Man's World at the Garrick to-night, will rest here during the week, while Mabel Hite goes on playing at the Garrick, and will begin her engagement instead next week.

My Cinderella Girl, at the Whittey, will be changed to-night from farce to musical comedy. Among the attractions running in Chicago at the present time, the following will end their engagements next Saturday night: Henry Miller in Her Husband's Wife; Walter Whitehead at McVicker's; The Girl in the Taxi at the Cort; and Alma, We Won't Do! at the Chicago Opera House.

Grand opera in English will begin in this city May 8, when the Aborn Opera company opens an engagement at McVicker's Theatre, the opening bill being Madame Butterfly. Chevalier Emanuel, of the Philharmonic Orchestra, will direct. Among the leading singers are to be Joseph Sheehan, Domenico Russo, Otley Oranston, Adelaide Norwood, Lois Ewell, Ethel Duffre Houston, and Ellen James.

The bills this week: Garrick, Mabel Hite; Illinois, Her Husband's Wife; Studebaker, The Echo; Colonial, Madame Sherry; Grand Opera House, A Gentleman from Mississippi; Cort, The Girl in the Taxi; Kingdom, The Grand; McVicker's, The Melting Pot; Olympic, The Fortune Hunter; Princess, Miss Nobody from Starland; Lyric, Southern and Marlowe; Whittey, William Norris; Chicago Opera House, Alma, We Won't Do! Academy, Babes; Critchfield, The River; National, East Lynne; Crown, Port of Missing Men.

OTIS COLBURN.

PITTSBURGH.

Tillie's Nightmare Repeats—William Ingersoll Joins Davis Stock Company.

PITTSBURGH, May 2.—The Lyceum was largely attended during the past week, when The Classman was the attraction. Joseph R. Garry, a former Pittsburgher, played Silas Lynch most commendably, and was the recipient of very favorable press criticism. The lesser parts were played by a company which averaged fairly, and the stage settings were adequate. The company closed its season here on Saturday night. This week Mrs. Wiggs of the Cabbage Patch, and The Old Homestead follows. A horri-fic of mirth and melody in two acts, so says the programme, aptly describes Tillie's Nightmare, which played a return engagement at the Alvin, and the audiences were large and demonstrative by their laughter and applause. Naturally, Marie Dressler was the centrifugal figure from which everything radiated, and from start to finish was thoroughly enjoyable. Octavia Brooke possesses an exceptionally fine singing voice, and her song, "Life is What We Make It," won repeated and merited encores. Louis Mann in The Man Who Stood Still in this week's bill, and The Goddess of Liberty and The New Theatre company are underlined.

Arsene Lupin was strongly heralded, but the attendance at the Nixon was light. The season of this company ended here on last Saturday night. The current week offers a Matrimonial Failure; and to-night and to-morrow night the proceeds of these performances are for the benefit of George H. Allison, the popular treasurer of this theatre, and who has now almost completely recovered from his recent operation for appendicitis. Next week, Mrs. Pike is announced to appear in Pillars of Society, but many persons have expressed their desire to see this admirable actress in her other new plays too during her engagement.

The Harry Davis stock company is seen in Gamble this week. Captain Lettbridge will be presented the coming week and William Ingersoll, who was leading man for several consecutive seasons of Mr. Davis' stock company at the Grand a few years ago, will head this company, beginning next Monday. Several other changes in this organization will also be made at that time.

The Merry Maidens hold forth at Harry Williams' Academy, with Ad Wolgast, pugilist; added, and at the Gaiety is Harry Hastings' Big Show, with the Three Seasons featured.

The 101 Ranch Real Wild West Show began its three days' performances here this afternoon.

Lew Fields and Ned Wayburn were in the city for several days during the past week in the interest of Tillie's Nightmare, preparatory to its first appearance in New York to-day. Several changes were made, and the chorus enlarged.

Messrs. Stair and Havlin spent a few days here last week, consulting with Manager H. M. Quirk relative to their playhouse, the Lyceum.

ALBERT S. L. HEWER.

THE WEEK IN BOSTON

Mrs. Fiske and the Manhattan Company in Pillars of Society—
William Faversham, James K. Hackett, and Other
Attractions—Benton's Stage Chat.

(Special to The Mirror.)

BOSTON, May 2.—Mrs. Fiske has been giving Bostonians a rare treat in Pillars of Society, and she has been made to feel that she is one of the firmest favorites at the Hollis, even if this is her first engagement there. The production of Pillars of Society was a happy thought for it has given a chance to one of the earlier Ibsen plays, which Boston had viewed only once, and that in another presentation. Now it has seen it to perfection, and with all that painstaking care for which this artist has been noted. In the character of Lona Henel Mrs. Fiske acts with consummate effectiveness, and this will make her one of the most noteworthy Ibsen dramas ever played by her in Boston. The Manhattan company is stronger than ever, and Holbrook Blinn, Edward Mackay and all the rest add greatly to the power of the presentation of Pillars of Society. So great has been the interest aroused that Mrs. Fiske will continue it all the engagement, not giving Boston a chance to see the double bill consisting of Henel and The Green Cockatoo. She will, however, fulfill her promise to the Guild House League and present acts from revivals of Becky Sharp and Tess on that occasion. It will be a decided society function, and seats are now all sold out at double prices for that matinee. This is Mrs. Fiske's last week in Boston, and she appears nowhere else in New England, but goes at once to Pittsburgh. She is to tour to the Pacific Coast and back, and is booked without interruption to November.

William Faversham is the chief newcomer in town to-night, and he opened a fortnight at the new Shubert with Herod, following the rather unfortunate fortnight of the New Theatre company. This is Mr. Faversham's second visit in town this year, rather an unusual experience for him, but it is his first presentation here of Herod, which adds to the interest. He will probably end the season at the Shubert.

James K. Hackett has been well received at the Majestic with his presentation of Beauchamp, and those who saw Richard Mansfield when he gave the dramatization found that there is much to admire in the work of Mr. Hackett. He has a fine supporting company and the production is faithful to the period of English life represented in the novel.

John Craig makes a decided change in the style of his presentation with the stock company at the Castle Square, and put on The County Fair, almost as a tribute to the memory of Neil Burgess, who died so recently. A distinct novelty in this presentation is that the race is given by aid of moving pictures and not by the treadmill arrangement originally employed by Neil Burgess.

For the fourth offering of the Aborn Grand Opera company at the Back Bay Opera House Faust is the bill, with the double casts in alternation as heretofore. Joseph Sheehan sings Faust only the first half of the week, and then he starts for Chicago to join the Aborn company in the Windy City.

This is the final week of the engagement of The Third Degree at the Colonial, and positively the last in Boston of Helen Ware as the young wife. Since she has been playing here she has been in consultation with Henry H. Harris in regard to the piece in which she will star next season, and that has been fixed in a new piece by H. Peyton Carter.

Another attraction in its last week in Boston is The Man Who Owns Broadway, at the Tremont, where Raymond Hitchcock has played with constant success for more than two months. The star and his wife, Flora Zabelle, will go to Europe for a brief vacation trip, returning in midsummer before the resumption of the tour of The Man Who Owns Broadway.

He and is in sight for The Man from Home at the Park, and next week it will reach to the one hundred and fortieth performance, which is quite an unusual thing for a comedy in Boston in these days. William Hodge will bring his wife and baby to a seashore home near Boston, and then he will not care how long the play runs.

Boston Three Twins is back again, and receiving the big business at the point where it was interrupted at the first part of the season. Clifton Crawford is now featured alone, and he is proving quite the life of this musical comedy.

The Grand Opera House is devoting its waning season to plays new to Boston. In Wyoming, which is there this week, had never been seen here, and it promises to do the good business that was the lot of its predecessor, Three Weeks, another novelty.

George Hagan heads the long bill at Keith's this week, presenting for the first time here The Sign of the Rose.

Julian Eltinge, graduate to the vaudeville, from the Bank Officers' Theatricals, heads the programme at the American Music Hall.

The Gaiety has closed its burlesque season, and now it will devote its summer to pictures and vaudeville, which is proving so popular with the Globe across the street.

The burlesque bills of the week are: Columbus, Sam Devere's Burlesquers; Howard Athenaeum, Yankee Doodle Girls; Casino, The Bialo Boudoir.

There has been a change in dramatic editors to signalize the approaching end of the season. Charles N. Young, who has been at the "Traveler" for so long a time, moved next door to the "American" to assume charge, and at the same time changed his signature to Charles Young, utilizing his middle name by which he has always been called by his personal friends. His place on the "Traveler" has been taken by Earl D. Biggers.

Charlotte Hunt is practically all ready for the summer season of her stock company at the Majestic, which is to open on June 1 with The Blue Moon. The personnel of her company includes Richard Buhler, Olive Bea Temple, James A. Hiles, Florence Hale (Mrs. Huntington), John Dunham, Eleanor Brownell, Norman MacDonald, Eva Wheeler, Fred Butler, Reed, Mar, Harry Brock, and William Whitcomb, and A. J. Hawley. John Emerson, stage director for the Shuberts, will direct the rehearsals of The Blue Moon; in the near future will come The Great Divide and a revival of Romeo and Juliet.

Dorchester people are up in arms over billboards on Washington Street, and as a matter of fact the agitation is becoming lively all over the suburban districts of Boston.

J. F. Francis, who has directed the rehearsals of recent Tech Shows and Bank Officers' Theatricals with vigor and effectiveness, has been engaged as the stage-manager of the summer opera season at the Castle Square.

Commissaire de Pierrefen (Elga Tudor), the society girl who became professional dancer here in Boston and quickly graduated, is now reported to be in Paris with her mother, Mrs. William Tudor.

Alfred Heidelberg was given last week for the annual theatricals of the Deutscher Verein of Harvard and the presentation was one of the best balanced this organization has ever given. Gordon's Theatre at Chelsea has changed policy and turned to repertoire, with the Taylor Stock company, with Harry Moore as leading man.

The stockholders of the Boston Opera House met last week for the allotment of seats for the coming season, and the orchestra seats were not nearly all taken at this time, so that the public has a good chance. The distribution was changed, and the stockholders did have to take a full season, but could specify evenings. Only a few took everything, and it was very evident that Monday will be the fashionable night next year.

Gertrude O. Shirley, of the Castle Square company, who was recently operated upon for appendicitis, is now out of danger and recovering rapidly.

In the equity session of the superior court last week Judge Richardson issued an injunction on a bill filed by Warren D. Church restraining Gertrude Le Clair, the actress, from appearing at the Auditorium in Malden. She had a contract with him to appear wherever he sent her. She claimed that she was sick and could not appear under his management and later he learned that she was booked for Malden.

Elvira Leveron, of the Back Bay Opera company, is going to sail for Italy this month and will resume her studies there.

The Rev. E. C. Webster, the hotel and theatre pastor, spoke before the Boston Women's Christian Temperance Union last week, and told of the difficulty which actors and actresses find in getting time to attend service in church, and how the arrangements are made by him for a special service. He recommended heartily seven out of eight plays in Boston this season as being models of propriety.

The Twentieth Century Club has practically formulated its scheme for circulation of information in regard to plays coming to Boston, and now is getting busy for the remainder of the season.

"Boston Common," the new weekly paper, had its first issue last week. Edward H. Clements, for so long editor-in-chief of the "Transcript," and now the Listener on that paper, is the editor.

SALT LAKE CITY.

David Higgins at the Colonial—Max Florence Gets the Bungalow.

Salt Lake Theatre dark week of April 18. Waiting for Maude Adams 5-7.

David Higgins in his Last Dollar pleased patrons and drew good houses at the Colonial 17-23. Charles Willard, Page Spencer, Clara Armstrong, Marjorie Elliott, Bliss Milford, and Alma McLaren were each very good. Just as the Sun West Down 24-30.

At the Bungalow Blanche Douglas and Noel Travers supported by a good co., presented Kameralia 17-23 to fair business. This co. closed 23 for the season that the house has changed hands, and the new owners desire it for other purposes.

Theodore Lorch and his stock co. presented Lost Paradise at the Grand 17-23 to good business. The Call of the Circus 24-30.

Clara Bell Jerome and her Eight Dancing Toddlers at the Orpheum were the attraction of the week, with Felix and Harry in The Boy Next Door, a close competitor.

At the Mission the Roosevelt in Africa picture, backed up by a good line of specialties, was sufficient to keep houses packed all the week.

The Shubert was reopened 25, under the direction of Max Florence, lessee, presenting Willard Mack and Maude Leone, supported by James Kenna, Fred Moore, Pearl Elmer, Rose Roma, and others in When We Were Twenty-one. The opening night was packed, and all the old favorites were given a warm reception.

Max Florence obtained control of the stock of the Bungalow, and has taken charge of it. He now controls the Lona, Elita, Shubert, and Bungalow. The latter will have its name changed to the Daniels (presumably for the man who built it). The Willard Mack and Maude Leone co. will play 24-30 at the Shubert, and then be brought to the Daniels for an indefinite run. The Shubert will then be turned into a vaudeville and picture house, and, it is said, will play the Pantages attractions.

C. E. JOHNSON.

MINNEAPOLIS.

Robert Edison Cordially Received—Hein Wilton Returns to the Lyric Stock.

After a week of Miss Janis the Metropolitan had Robert Edison in a Man's Man April 30-30. The star was cordially received, and was supported by an excellent co., which included Mettie Johnson, Howard Hall, Joseph Hawley, Josephine Lovett, Maggie Holloway Fisher, and Cordelia MacDonald. Arthur Donaldson in The Norseman and William Collier in A Lucky Star 1-7. Otis Skinner and Robert Mantell will follow.

Fiske O'Hara returned to the Bijou with The Wearing of the Green. He was capably supported by Marie Quinn and a good co., and the play was prettily staged. Uncle Tom's Cabin follows.

At the Lyric the stock co. scored heavily in an excellent production of The Return of Eve. Frances Neilson did the most telling work of her local engagement in the role of Eve. Corliss Giles was a manly Adam, and W. H. Tucker invented the role of Old Winans with sympathy and sincerity. An interesting event was the return of Helen Wilton to the co. in the role of Trilby. Forty-five minutes from Broadway follows.

CARLTON W. MILLS.

WASHINGTON.

The Regular Season Closes, but a Number of Attractions Open the Supplementary Season.

WASHINGTON, May 2.—The regular dramatic season in this city closed April 30 with The Commuters at the National. Thursday, the magician, at the Columbia and is testimony to a failure at the Belasco. The theatrical year of 1909-1910 has not been markedly successful. The week of May 2 starts the supplementary season of opera, summer stock and special events.

The Aborn operatic month of productions at the National Theatre began in the form to-night with Victor Herbert, and Henry M. Plummer's opera comique, Mlle. Modiste. The leading role in the keeping of Ada Meade, a dainty comedienne, with an excellent voice, was a strong leading success as the little French milliner. Others prominent in the cast are: Josephine Bartlett as Madame Cecile, Frank Herford as General Villafanche, Bertha Holly as Mrs. Bent, Robinson Newbold as Hiram Bent, Leo Herbert White as Gaston, George O'Donnell as De Bonnavy, Charles H. Bowers as Captain Elmer, John S. Rogers as Lieutenant La Motte, Grace Burgyne as Fanchette, Edna Mason as Marie, and Zoe Fulton as Nannette. The Aborn again present one of the best of choruses. Next week, El Capitan.

The second summer season of the Columbian Players, under the management of Frank B. Metzerott and Frederick G. Berger, with a complete scenic production and artistically satisfactory performance of Winchell Smith's comedy, Brewster's Millions, packs the Columbia Theatre. Paul McAllister, the leading man, giving a clever and strongly praised portrayal of the spendthrift Montgomery Brewster, heads an excellent company that presents the names of Florence Huntington, Grace Sherwood, Phyllis Sherwood, Emily Melville, Pearl Havlin, Edna Hall Smith, Leonora Halstead, Frank Shannon, Mahlon Preston, Walter Wilson, Gaston Bell, James Morrison, Arthur Richman, Joseph H. Haslam, Stanley James, Robert McGroarty, and Edwin H. Curtis, who will act as stage producer. Next week, Clyde Fitch's comedy, Gloria.

A spring musical season will be the attraction at the Belasco for three evenings and Wednesday matinee May 3 and 4, opening Monday night with an operatic concert with the appearances of Alice Nilsson, Mlle. Flakant, M. Clement, M. de Segura, and the entire Metropolitan Opera Orchestra. Tuesday night Schumann-Rubinstein, and Monday Morning Music Clubs and Metropolitan Orchestra. Wednesday, matinee, Metropolitan Orchestra, Central High School Chorus, and Roberta Almes in classic dances. Wednesday night Wagnerian Concert, Madame Olive Fremstad prima donna and Metropolitan Orchestra. Saturday, matinee, Madame Olive Fremstad, for the benefit of the Opera House Building Fund, under society patronage May 5 and 6. The Calcium Club of the George Washington University presents The Girl and the Judge, a new musical production, by the Junior League and the courteous Belasco Theatre treasurers, O. J. Harris and Charles Fryer, May 7. The Georgetown University Minstrels, for benefit of their Regatta Fund, the Ben Greet Players will commence an indefinite engagement of several weeks at this house May 16, presenting a repertoire of plays that will include Trelawney of the Wells, Diplomacy, The Tempest, Merry Wives of Windsor, She Stoops to Conquer, Jim the Penman, Lady Windermere's Fan, and The Heir at Law.

East Lynne is the attraction at the Academy of Music through the presentation of an excellent company under the direction of Joseph King. Grace Welby particularly pleases in her talented portrayal of the dual role of Lady Isabel and Madame Vine, supported by a very capable company that includes Roxie Lansing, Joie McKickers, Arthur Lane, Fred E. Oak, Joseph Hanley, Wilton Farnum, K. Ross, Charles Smith, Albert Ross and Baby Florence Vickers. Next week, Graustark.

One of the best and most prosperous picture houses is the Hippodrome, managed by Mrs. La Motte, formerly manager of the Lafayette, now the Belasco.

The New Theatre company, which comes to the Belasco May 12 for four performances, will present Twelfth Night, Slatter Bachelors and Don. The Winter's Tale, and Strife. Hitchcock Hall, now \$100,000 theatre building erected by the Government for the use of the inmates of the Government Hospital for insane, will be used for the first time May 5, when Superintendent W. W. White will receive the members of the Medical Psychological Society during its annual meeting. The building, which is claimed to be the most perfectly appointed theatre of its size in the country, has been under construction for the last eighteen months.

JOHN T. WARDE.

CINCINNATI.

The Theatres Closing—The Anderson-Ziegler Company Add to Their Theatres.

CINCINNATI, May 2.—There will be no play at the Grand this week. The attraction for the week is Leslie Carter and the abandonment of her company. Next, Alma We Wobst Du, May 9-14.

The Lyric will close this week one of its most successful seasons under the capable management of James E. Fenmore. The attraction for the week is Charles Richman in One of the Family. Richman's company includes H. A. Northrop, Frank Burbeck, Bennett Southard, James Beck, Muriel Starr, Olive West, and J. R. Hayward. Manager Shockey brought his most prosperous season at the Walnut to a close Saturday evening. This theatre will remain closed until September, when it will open under the same efficient management.

At the Waldorf, a new playlet by a company of twenty-five young men and women is drawing the audience at the Columbia. Other attractions are Maxine's Living Models, a musical sketch, at the Piano Store, and Clark's Simian Comedians.

The circus season has been opened by the Empress, with Sherman and De Forest's Jay Circus as the leading feature. The bill also includes Jonnet Adler and her pickaninnies, Arson's hand and wire performances, and others. Miner's American Burlesquers are presenting at the People's four burlesques, Laura Bennett, a female whistler, is also on the bill. This will close the season at the People's, where a splendid year's business has been done.

The enterprising Anderson and Ziegler Company have added the Park Theatre at Indianapolis, the National Theatre at Dayton, and the High Street Theatre at Columbus, to their present large list of popular priced theatres, making a dozen under their control, including the Walnut and Columbia here.

A. J. McNAIR.

MILWAUKEE.

Grand Opera Pleases Pabst's Patrons—Praises for Willard Blackmore.

The Grand Opera season at the Pabst opened April 25 with a splendid production of Il Trovatore, which was heartily received by a large audience. The co. is a very excellent one, and it is their intention to produce 25 Faust will be the bill. Some of the leading members are Adelaide Norwood, Domenico Russo, Harry Davies, and Harry Lockstone.

Monte Cristo was given a very pretentious production by the Friend Players at the Shubert, and the opening performance, the 25th, was witnessed by a large audience. The co. has been admirably cast, and Willard Blackmore in the leading part deserves great credit for an excellent study. Kate Woods Fiske gave a splendid character study. Wilson Reynolds, Mabel Cameron, Louis Van Winkle, Hallett North, Gerald Harcourt, and Ralph Kellard all contributed splendidly played parts. The scenic production was very elaborate, and the play should draw well. Commencing 2 Sweet Laverder.

Billy, a very clever farce-comedy, played by the stock co. at the Alhambra, opened 25 to a good sized audience. This was advertised as the premiere stock performance of the play, and an excellent production was the result. All of the leading parts were well portrayed. Harry Hilliard, Maude Gilbert, Franklin Jones, Mand Burns, Clara Sidney, and Frederick Burt have the leading parts that are played in a manner worthy of mention. Week commencing 2 The Heart of Maryland.

A Lucky Star, presented by William Collier and co., is playing a week at the Davidson, and opened the 24th to good sized house. The Flirting Princess 1-8.

Less Rivers is proving to be an excellent drawing attraction at the Bijou, and opened the 24th to the regular large Sunday audience. Nettie Allen plays the leading part in a very pleasing manner.

The new bill at the Majestic opened 25, and has several novel features, and among them is the headline attraction, Frank Lator and Florence Morrison in Back to Back. Miss Morrison being a gipsy and Mr. Lator is very small compared with her. The act is very amusing and was well appreciated. Madame Kavel, a Milwaukee blind singer, made her debut and sang several songs in a pleasing manner and somewhat out of the ordinary manner of professional singers. Her act was well received.

A. L. ROBINSON.

DES MOINES.

Henry Ingram Added Another Success to His List—The Week's Bills.

After being dark for a week, Foster's again opened with Blanche Walsh in The Test April 25, 30. A booking that is arousing interest is that of Mrs. Fiske for June 13. P. Aug. Anderson, The Right of Way is scheduled for 2, and William Collier 13.

The Princess played to capacity 20-30 in an American Clitum. The delightful comedy stepped into instant favor and must be accounted one of the season's most artistic successes. Henry Ingram, failing to draw to the house formerly played by Nat Goodwin, added to his list of successes. Aldrich Bowker scored a distinct success as Peter Barbary, the elder partner. Thomas Reynolds in a small German comedy role earned abundant laughs; indeed, Mr. Reynolds made one of the hits of the week. Walter Foster was capital in the role of an ostentatious English valet. William Randall played Brown excellently, and the role of Willy Huns was well handled by Carey Livingston. Miss Leach was winning and sympathetic as Beatrice Carver. Emma Salvatori played Lady Huns with her customary artistic skill, and Bertha Van Norman was charming in the language role of Georgia Chapin. Eleanor Carey played beautifully the role of Miss Chapin, the aunt. The production was a masterpiece.

The Princess season will close 4 with a most pretentious revival of The Rose of the Banquo. The cast will be augmented.

B. F. Elbert of Elbert and Getchell, managers of the Princess, the new Majestic and the Unique, will leave for New York 19. The Princess will reopen on or about August 20, State Fair week, with The County Chairman.

The choir of St. Paul's Episcopal Church delightfully serenaded the members of the Princess co. in the green room of the theatre. A large block of seats were engaged for the performance, following which the musical programme was rendered. An informal reception closed the evening. Canon Robert H. H. Bell, rector of St. Paul's, enjoys the distinction of being a great favorite with and sympathetic to the theatre. His breadth of view and his personal charm have made him most popular with the Princess players and he has always taken the stand that the theatre is a great power for good. St. Paul's in Des Moines is the Little Church Around the Corner is to the theatrical folk of New York.

Emma Salvatori of the Princess is undoubtedly one of the most popular players who has ever appeared on a local stage. Ben Hendricks in Ole Ocho closed the season at the Grand 24-27. His co. was good and the old place attracted fair business.

The Orpheum closes 7 and will reopen State Fair week.

JOHN L. SHIPLEY.

CLEVELAND.

Chauncey Olcott as Pleading as Ever—Bernard Daly at the Lyceum.

Mrs. Leslie Carter in Vasta Herve was seen at the Euclid Avenue Opera House April 25-27. Chauncey Olcott, who has not been here for several seasons, played a short engagement 25-30, presenting Ragged Robin and singing just as sweetly as ever. Gene in The Silver Star 2-7.

The Colonial was dark 25-30. Frank Daniels in The Belle of Brittany 2-7.

Bernard Daly delighted the clientele of the Lyceum 25-30. The Prince Chao 2-7.

Hidden's Players at the Cleveland will present Lona Rivers 2-7.

The Colonial stock co. will open a Summer season at the Colonial Theatre 14.

WILLIAM CRADSTON.

Red, Weak, Watery Watery Eyes Relieved by Murine Eye Remedy. Try Murine for Your Eye Trouble. You Will Like Murine. It Soothes. An Eye Tonic.

PHILADELPHIA STAGE GOSSIP

Civic Club to Oppose Immoral Shows—Ethel Barrymore Well Liked in Mid-Channel—Girl in Waiting Proves a Hit—Lady from Jack's to Be Withdrawn.

(Special to The Mirror.)

PHILADELPHIA, May 2.—The Civic Club has spoken. It will see to it that hereafter Philadelphia is to be kept clear of such shows as "The Girl with the Whopping Cough" or any other kind of ailment that has a tendency to disrupt the morals of our young men—and some older ones who are inclined to be gay and giddy. The Civic Club, by the way, may be called a social and educational organization composed of Philadelphia women of prominence and influence. So far their hostility to immoral plays in this city has only taken the form of discussion, owing to the lateness of the theatrical season; but now they will be ready for an aggressive campaign by the time next season opens. They will know in advance, it is said, the character of a so-called "tainted" play before it appears here, and prevent, if possible, even a single performance, unless that shall be required in case it is found necessary to take legal proceedings. It is not believed the latter will be necessary; however, as the city authorities, as well as the local theatrical managers, will no doubt co-operate with the club in order to eliminate such plays from the list of our attractions. The Civic Club will be heard from next season in the event of their interference being necessary.

Ethel Barrymore, who began a two weeks' engagement at the Broad last Monday night, achieved the greatest success of her career as *Lady from Jack's*. Her many friends in Philadelphia are her demonstration of emotional power such as is called for in the character of *Lady from Jack's*. The first time she disclosed her capacity for emotional acting of the highest order. But what else could be expected? It is her just heritage from the Drows and the Barrymores. And she is not, if I forecast aright, as yet at the top of the ladder. Mr. Smith as *the girl in waiting* is a masterpiece. A beautiful friend of the Barrymores, given a most successful portrayal of a difficult character. As *Lady from Jack's* is also effective, and Mr. Smith as *Lady from Jack's* is satisfactory. The minor parts are in capable hands.

The *Midnight Sons* continues to fill the Lyric. It is one of the clearest shows of the kind we have had here this season, and one of the best. As a laugh producer we have had nothing to equal it. It remains the attraction at the Lyric this week.

I regret to say that business at "the house next door" (*Adelphi*) has been very poor. This is regrettable, for one is never disappointed with the performances of the *Ben Greet Players*. She sings to conquer. The Palace of Truth, and the Mirrors last week and were very good and acted in an excellent manner. This week, the *Tempest* will be presented on Monday, Tuesday, Wednesday and Thursday evenings and Thursday afternoon and the *Merry Wives of Windsor* on Friday and Saturday nights and on Sunday matinee.

Such has been the success of *The Girl in Waiting* at the Garrick that its engagement has been extended another week. Considerable interest has been taken here in the work of Laurette Taylor, who has a most congenial role as *Lillian Taylor*. Taylor shows a steady improvement, a fact that is most pleasing to her host of friends.

Lyman H. Howe returns to the Garrick next week with his travel festival. His season last year was a most successful one.

The *Goodness of Liberty* is drawing well at the Walnut, but its season here will end next Saturday night. It is evident, therefore, that a summer run of the piece at this theatre will not be undertaken.

Where there's a Will didn't seem to have the courage to undertake a second week of it at the Chestnut Street Opera House, where it had Monday night for the last of two weeks. Perhaps it is just as well, although its advance notices indicated something more vulgar than the play contains. At times the comments and inferences are rather broad, but these are smoothed over by the excellence of the cast and the clever manner in which the playwright has threaded the combinations. It is full of laughs, many of the situations being extremely amusing. Still, it can hardly be called wholesome, and would probably come equal the head of one of those shows which will be looked after next season by the Civic Club. Christine Norman is now playing Mrs. Dexter. This week, *Alma, Wo Wobst Du?*

The *Lady from Jack's*, in the censored form in which it came here from Washington, D. C., opened at the Forrest last Monday night, full of wit and will be withdrawn from the stage next Saturday night. Who says we are not getting good? Washington, Boston and Baltimore are already in this moral revival, and now dear old Philadelphia has fallen into line.

Eleventh Street Opera House next Saturday evening. The performance will include the singing of the old-time songs of early minstrelsy.

The Philadelphia Hippodrome, M. W. Taylor manager, will open its season at Twenty-ninth Street and Columbia Avenue, May 10. Its rival will open the same evening at Broad and Huntington Streets.

The *Ben Greet Players*, upon invitation of President Taft, will give an open-air play on the White House lawn early next month.

The *Milner Brothers' Wild West Show*, with the 101 Ranch outfit, will be here for a week, beginning next Monday.

We have with us this week the *Barnum and Bailey Circus*.

The mystery has been solved. *Bessie Sessions*, of the Bright Eyes company, is the Washington society girl, the step-daughter of Lieutenant Colonel Benjamin Reeves Russell, U. S. M. C., retired.

Woodlark Park opens its season May 21.

The Liberty closed for the season Saturday night. The present building will be demolished and a large, handsome new theatre constructed.

The *White Sister*, presented in this city earlier to the season by Viola Allen, was produced at the Chestnut Street Theatre by the Orpheum Players last week. It was given in a very creditable manner. Marion Barney essayed the title role with much sympathy.

An excellent performance of *The Bohemian Girl* was given last Thursday evening at the Academy of Music by the Philadelphia Operatic Society, over 300 singers, dancers and musicians participating.

The present week will witness the ending of

the season of 1909-10 at several of the leading theatres, among them being the Broad, Chestnut Street Opera House, Forrest, Adelphi, Walnut and the Garrick, although Howe's travel festival will at once begin a summer season.

JAMES D. SLADE.

LOUISVILLE.

William Turner Scored Heavily at the Avenue—Talk of a New House Here.

The *Harriet Way*, with Frances Starr, was seen in Louisville for the first time April 25-27 at Macaulay's. The young star, her co. and the play were datteringly received, and the local critics were lavish with praise.

A distinct feature of the season at Macaulay's will be the Metropolitan Opera co. engagement 30, when *Huguetto* will be given at a matinee and *Cavalleria Rusticana* and *I Pagliacci* at night. The advance sale has been very large, and musical Louisville is all expectancy.

The *Robert Hood* stock co. at the Masonic for the second week of its summer season *By Night of Sword*, which was effectively staged and admirably well acted. The announcement for week 2-7 is *Rana*.

Harry Miner's American Baroque co. at the New Buckingham and Harry Bryant's *Big Burlesque* at the Gayety, both enjoyed prosperous weeks 24-30.

William H. Turner, the character actor, scored heavily at the Avenue 24-30 in *The Sporting Deacon*. An interesting and exciting horse race scene is one of the features of the production.

Among the visitors of the week were: Eugene L. Elrod, formerly treasurer at Macaulay's, M. J. Winn, connected with the many big amusement enterprises in Louisville in the past, now largely interested in the racing game in Old Mexico and Thompson Buchanan, the dramatist.

The dramatic club has an organization patronized by and participated in by ultra-fashionable people of this city, has been revived, and the intention now is to present one of Oscar Wilde's plays at Macaulay's, with a cast selected from the *Four Hundred*.

Emma Moffet, daughter of Colonel William H. Moffet and sister of Lorne Moffet, of the *Merry Anderson Theatre*, has returned to her home here, having closed season with *The Man from Home* co.

The Theodore Thomas' Orchestra Concerts 28 were successful in every way. The attendance was large, and the extremely attractive programmes rendered were of the highest artistic excellence. The soloists were: Dan Beddo, Fritz Kreisler, Corinne Rider-Kelsey, Marion Green, and Janet Spencer.

The project for the erection here of an auditorium suitable for large gatherings, conventions and large spectacular amusement offerings has taken definite shape in the appointment of a committee of representative citizens to take the matter systematically in charge, solicit subscriptions, locate a site, secure plans and begin the construction actively.

Colonel F. W. Brown, of the Louisville "Times," is the principal moving spirit, and he is a "live wire."

CHARLES D. CLARKE.

BALTIMORE.

Thurston at Ford's—A Spring Season of Opera—Stock Company Success—Other Events.

BALTIMORE, May 2.—Thurston (Kellar's successor), presents many mysterious illusions at Ford's, and is crowding the auditorium with interesting audiences. The *Aborn Opera Company* begins its Spring season May 9, the opening number to be *Il Trovatore*.

East Lynne has been elaborately revived and the *Pave Stock Company* gave a very successful performance at the Auditorium. This is the third offering of the stock company, which is meeting with enormous success.

May 9, 10 and 11 the New Theatre company will present at the Auditorium Shakespeare's *The Winter's Tale*. Monday night, Sheridan's old comedy, *The School for Scandal*, on Tuesday, and *Bessie's* modern comedy, *Don, and Masterlinck's* *Sister Beatrice*, as a double bill at the Wednesday matinee, closing their short engagement Wednesday evening with *Gale-worth's* *Life*.

The offering at the Holiday Street is *Gran-stark*, which is presented by a cast of unusual excellence. *Kast Lynne* follows.

Katharine Kavanagh appears at the Academy in her new play, *The Warfarers*, supported by a strong company, which includes Francis R. Summers, Thomas Joyce, Thomas W. Slater, George H. Darrell, Oliver C. Blackford, James D. Welch, Lillian Rommel, Kathryn M. Hilton, and Marguerite de Grammont. The play is full of heart interest, with a generous supply of comedy scenes; is perfectly staged, and was warmly received. The Spring and Summer season of vaudeville follows.

May 2, 3 and 4 the *Strollers* will be at Al-bauch's and will present *Up Against It*.

HAROLD BUTLERIDGE.

PORTLAND, ORE.

All the Comforts of Home at the Baker—Good Stock Offering.

William Dills' second week of special engagement at the Baker 17-23, devoted to Gillette's always popular farce, *All the Comforts of Home*, was a conspicuous success and played to large business. Next to the clever work of Mr. Dills as *Bender* should be noted that of Julia Walcott, who made her first appearance in this city in the character-role of *Josephine-Bender*.

She made a decided hit in the part. Others deserving special mention in the cast were Laura Helmick, Mabelie Manderville, Lillian Ailey who played *Tom*, and A. L. Willard, who played *Arthur Hastings*. *Gingerbread Man* 24; *Wine, Woman and Song* 1.

A *Truthful Lie* was the offering by the *Athlon Stock Co.* at the Lyric 17-23. Will D. Howard took the part of the liar, and Robert Athon that of the sexton who aids and abets his young minister in an unintentional untruth. Sydney Payne appeared as *Hawk*, Alice Condon and Olga Gray were in excellent form and the other members of the cast fitted in well. *Uncle Tom's Cabin* 24.

JOHN F. LOGAN.

SPOKANE.

Robert Mantell and Marie Booth Scored High—Carnival Nets.

Belasco's St. Elmo co. played to a fair sized audience at the Auditorium April 17. Robert B. Mantell and Marie Booth Russell scored an artistic triumph in *Macbeth*, *Richard III*, *As You Like It*, *Hamlet*, *Othello*, *King Lear*, *Romeo and Juliet* and *Richard III*. April 18 to 23, 24 supporting co. was excellent and large and appreciative audiences were in attendance at each performance. *The Hound Up* 24-27; *The Red Mill* 28-30.

The D. S. Lawrence Stock co. played *Old Heidelberg* to good business at the Spokane 17-23. D. S. Lawrence and Jane Vivian Kelton had the principal parts. *The Hair to the Moorah* is underlined for 24-30.

Arrangements have just been completed whereby the public schools of the city will conduct one of the best Lyceum courses that has ever been given in the city during the coming school year. The course will include Judge Ben Lindsey of juvenile court fame, Senator J. P. Dilliver of Iowa, Governor Joseph W. Folk of Missouri, the Central Grand Concert co., including Maximilian Dick, violinist, and Edith Adams, violinist, with *Majorie Knowles* and *Adolph Knauer*, W. H. Hibel, seated by Alfred Bergen, and *Madame Freda Langendorf*.

The *Merchants and Traveling Men's Carnival*, held in the Armory April 18-20 and opened by a street parade, was a decided success. The evening of April 20 *Anna Tretner* was crowned "Queen of the Carnival." She was introduced to the city by Governor M. B. Hay. The "Queen's Highway," on which was Al. G. Barnes' three-ring animal circus and sideshow, was the scene of much merriment at all times.

W. A. M'URRA.

OMAHA.

Maude Adams and Richard Bennett Shared Honors—Good Bill at the Gayety

Maude Adams was seen at the *Brandeis* April 19-20 in *What Every Woman Knows*. Miss Adams has a remarkably large and faithful following but all present united in crediting her leading man, Richard Bennett, with an equal share in the honors of the performance. The three *Wylie* brothers were also excellently done. The house was simply packed for each performance and hundreds turned away. The *Brandeis* will close dark until May 5, when we are to have a return of the *Merry Widow*.

The bright little *Gayety* has an unusually good co. this week in *Ed. Lee Wrothe's* *Ginger Girls*. This co. is giving a performance that is worthy of one of the highest priced theatres. Business is splendid. The *William Greco* co. will be seen in *College Chums* 30 to be followed by the *Polles of New York* and *Paris* co. 1-3.

At the *Boyd Howe's Travelling* are greatly enjoyed by those attending, with change of programme weekly.

The *Great People of Orpheum* is simply packed this week and even if you want only a matinee seat you have to go early.

The *William Greco* co., whose headquarters are at St. Joe, have been giving a performance each Saturday at the *Gayety*. This is their last performance of the season at the co. goes direct to La Crosse, Wis. for a six-weeks' run, returning from there to St. Joe.

Ed. Lee Wrothe, manager of *The Ginger Girls*, formerly sold papers in Omaha and is renewing his acquaintances among many old friends.

Keece Abbott, dramatic critic for the *Omaha World-Herald* has a good short play in *May Harper's*.

J. RINGWALT.

MONTREAL.

Claire McDowell Visits Home City—Good Performances by National Stock Company.

William Faversham in *Hered* played to fair business April 29-30 at the *Princesse*. Julia Opat was a beautiful and capable *Madame*, Cooper Olin did a clever piece of character work in the part of *Gadius*, and *Louise Belmore* was a vigorous *Soheum*, especially good in the death scene. *Claire McDowell*, who, by the way, was born in Montreal, when her father, Eugene, was the *honore* of the Academy, did good work as *Bathsheba*.

Lyman Howe's travel pictures at His Majesty's are very much above the average moving pictures, large and clear, and the subjects shown are interesting and instructive 25-30.

A pantomime, *Life by Night*, with a sensational dance by *Miss Mink*, was the headliner at the Orpheum, and was out of the ordinary. *Treat's* *Seals* prove another interesting item, and the bill was generally satisfactory 25-30.

Popular priced vaudeville still continues to attract large audiences at the *Francine*. *Harry La Clair*, *George H. Lauder*, *Myers* and *Thomas*, and *Anna Lord* are among the items 25-30.

Morn, Noon and Night at the *Royal* proved a very creditable burlesque. The vaudeville *rehearsal* was well done, and *Shad Lank*, the wrestler, was an added attraction 25-30.

The stock co. at the *National* give a well balanced performance of *La Reaute du Diable*, a melodrama of the high class order, which has won success in Paris.

La Delle, in some very clever acrobatic work, were the feature at the Lyric.

W. A. TREMATNE.

INDIANAPOLIS.

Three Strong Bills at English's—Old Favorites at the Grand.

English's closed the regular season last week with three first class attractions. *Louis Mann* opened the week in a return engagement of *The Man Who Stood*. Still April 18, repeating the success of his January visit. *Adeline Genes* was here for the first time and played to a S. R. O. house in *The Silver Star* 21. *McIntire* and *Heath*, popular favorites here, closed the season in *Il Hayti* 22, 23. The *Metropolitan Opera* co. will give two performances at the same house 24, 25, and on May 5, moving pictures will be installed for the summer.

Jefferson De Angella in *The Beauty Spot* was the attraction at the *Murst* 25-28. *Mary Manning* in *A Man's World* 28, 30.

At the Park 25-30 *George Arvins* and co. of players scored a big success in *The Devil*. *Charley's* *Aut* 27.

At the Grand *Lucille Spinnery* and *Alsworth Arnold* in *Making News* headed the bill. It was doubly interesting, first, because of the great popularity here of *Miss Spinnery* and Mr. Arnold who played leads with the *Forepaugh Stock* co. until two months ago, when it dis-

banded. Much interest also centred in the sketch written by W. M. Herschell, vaudeville critic on the "News." Both actors and play were well received.

Members of the Philharmonic Club, assisted by the Metropolitan School of Music Orchestra, presented *Chimes of Normandy* in the Orpheum before pleased audiences 20, 21. Some splendid voices were included in the cast. *Edward Nott*, director, and S. J. Conner and Elmer Steffen assisted in staging the production.

PEARL KIRKWOOD.

ST. LOUIS.

The Metropolitan Opera Company and Other Attractions—This Week's Bills.

ST. LOUIS, May 2.—The *Harvest Moon* had its first presentation here at the Olympic, and fully justified the praise it evoked elsewhere. *George Nash* as *Mimi*, and *displayed* great ability. *Vera Comissarz* of *Musella* was good. *Adelaide Novak* as *Dora Fullerton* and *Margaret Baynes* as *Cornelia Fullerton* did uniformly excellent work.

Grand opera by the Metropolitan opened at the *Orpheum* last Monday evening with *La Boheme*, *signor* *Caruso* singing *Rudolph*. His voice and art were a revelation. *Pasquale Amato*, baritone, in the role of *Marcello* showed richness of tone, style and personality to a great degree. *Alena Ginek* was substituted for *Frances Alda* as *Mimi*, and *displayed* great ability. *Vera Comissarz* of *Musella* was good.

On Tuesday evening *Il Trovatore* was presented with *Gadski* in the chief role. *Riccardo Martin* and *Marianne Flahaut* assisted strongly in doing justice to the classic. On Wednesday afternoon *Pave* was the offering, with *Adeline Genes* in the title role, assisted by *Adamo Didar* as *Mephistopheles*, and *Jane Noris* as *Marguerite*, with others well cast.

On Wednesday evening *Madame Butterfly* was put on. *Geraldine Farrar* sang "O-Clap-Clap," and created a tremendous following by her clearness of voice and manner. *Shirley* by *Adamo Didar* and *B. F. Pinkerton* by *Walter Hyde* were strong parts. The opera season was a tremendous artistic success, the box-office receipts amounting to \$90,000.

Gertrude Quilian in *Miss Patzy* scored a farcical success at the *Century* last week. Her *Miss Patzy* was uproariously funny, saving the many forced situations of the author, *Bowell Collins*, from falling flat by her clever shading off. *Thomas Meighan* and *Frances Ring*, *Delmar Garden* favorites of St. Louis, are cast as *George Graham* and *Miss Barrett*, building strong parts for themselves. *Dan Mason* and *Lawrence Wheat* are favorite players in the play.

Florence Roberts in *The Transformation* and *Gloria* drew strongly at the *Garrick* last week. A strong supporting company helped the star's excellent work, and the play pleased widely.

The *American* housed the discarded *Russell* vehicle, *Wildfire*, bearing a new company, the *Mrs. Harrington* of which is portrayed by *Luella Morer*. *Miss Morer's* work has the merit, additional to its clean-cut character, of being original. The company was capable.

The *Imperial Players*, at the *Imperial*, presented *Forgotten* during last week. *William Jossay* as *Jack Diamond*, *Ethel Clifton* as *Annie Dawson*, and other members of the company suitably the revival was adequately managed.

Harlin's offered *Beulah Poynter* in *Lena Rivers* and crowded its floor. *Miss Poynter's* *Lena Rivers* has fallen in no detail. Supported by *Harvey D. Hayes* as *Livington* and a capable company of all talents all business was done.

On Tuesday, April 19, the *Senior Class* of *Yeaman High School* presented a short farce, written by one of its members, entitled *Retribution*; or, *It Happened in Hades*.

This week, *Emma Dunn* in *Mother*; *Girman*; *The Climax*; *Century*; *Howe's Travel Festival*; *American*; *Richard J. Jones* in *Silver Threads*; *Imperial*; *Imperial Players* (stock); *Harlin's*; *Beulah Poynter* in *Sunday*.

FREDERICK T. DOYLE.

PROVIDENCE.

The Empires Closes a Successful Season—Tenth Albee Stock Company Opens.

The *Opera House* continued dark until *Madame Beulah Poynter* with a popular cast of *Yiddish* players opened for two performances in *The Green Boy* April 29 and *The Merry Woman* 30. The *New Theatre* co. is booked for May 2-4.

The *Empire* season was brought to a close 25-30 with *Ward and Yokes* in *The Promoters*. The production proved a fitting climax to a most successful season and the efforts of the principals and cast were very well received.

Lucy Daly features in a good role. The house will change its policy to vaudeville and moving pictures during the summer to start 1.

Keith's also closed its vaudeville season 30, to be replaced by *The 10th Albee Stock Co.* The *Warrens of Virginia* is the vehicle selected for the opening production 2. As usual a keen anticipation has been manifested among the theatre-goers to obtain tickets for the initial performance.

The *Westminster* has fallen into line with the vaudeville and moving picture houses and will continue during the summer with this style of entertainment. The regular season closed last week.

The *St. Andrew Chapter* gave two performances of *Billy Ann* at the *Talmis* 28-27. The Chapter boys have acquired a merited reputation as amateur performers and their yearly offerings are looked forward to with keen interest.

H. P. HYLAND.

DENVER.

Nabel Wilber and George Damsel Made Big Hit—Good Business at the Tabor.

The *Merry Widow* co., headed by *Nabel Wilber* and *George Damsel*, scored a decided hit at the *Broadway* April 18-24; large audiences thronged the playhouse at each performance and were well pleased. Other well-known members of the co. were *Oscar Figman*, *William V. Struna*, *Charles Edward Wright*, *Arthur Woolley*, *Harold Blake* and *Sophie*. *Harvard*, *Maude Adams* in *James Matthew Harris's* latest comedy, *What Every Woman Knows* 25.

Hallet Thompson, *Arleen*, *Hackett* and *P. August Anderson* in *The Light of Way* played to well-filled houses at the *Tabor* 17-23. *Mort H. Singer's* musical success, *A Stubborn Cinderella*, 24-30.

A *Devil* in *Shirts* at the *Curtis* played by *Horace V. Noble* and co. was well attended 17-23. The *Maniac* by the same co. 25-30.

The benefit given for the *Actors' Fund* at the *Broadway* 22 was a great success.

MARY ALKIRE BELL.

during the past week. P. T. O'CONNOR.

THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

Let it be thought that "The Spectator" has slunk in his self-imposed task of discussing in some sort of systematic way the matter of successful motion picture story telling and producing, let us now resume the subject for a brief space, taking it up where it was left off in *THE MIRROR* of April 18. In the remarks published in that number of *THE MIRROR* it was pointed out that picture stories should be constructed clearly and directly without extraneous incidents; that the characters should be identified sharply, so that the spectator could know from the start what relation they bear to the story, and that each incident and action should be such as might logically occur under the conditions involved—all of this, of course, as applied to picture stories not avowedly improbable or impossible in their nature.

To go more into detail along this line of discussion would require greater space than this writer cares just now to devote to the subject. It is a topic that presents almost innumerable opportunities for elaboration. But before dismissing the matter of picture play writing and taking up the directing and acting branch of producing let us consider for a moment a certain fault that the ambitious author may profitably avoid. Let him keep away as much as possible from stale tricks of past picture writers—tricks that are mostly borrowed from the stage, such as the dropped letter, the overheard conversation, the kissed photograph, the joined hands to betoken approval of a betrothal, the slipping on of the engagement ring, the heavy that insults the heroine by kissing her, and the knockdown that always follows. Every picture patron knows these incidents by heart. The taboo list might be continued much further, but these examples will serve to indicate to the would-be author the idea meant to be conveyed. He should aim at originality of incident as well as plot. In place of hackneyed actions such as those mentioned let the picture story teller introduce natural and logical incidents that are at the same time new to pictures or at least fresh by reason of little use. He may best do this by drawing on the everyday happenings of real life, which, after all, is the magical key to the mystery of all successful story telling.

When it comes to pointing out to directors and actors the things they should do in order to attain the greatest success there is much that may be eliminated from the discussion at the start. It may be assumed that the director knows that he must enter into the soul of the story and see as through the eyes of the author, and it may also be assumed that the player knows that he must feel himself to be the very character he is undertaking to act. Stage training has taught the director and actor these necessities. Let us, therefore, turn our attention to matters in which picture acting differs from work on the stage. First comes the fact that the picture player must convey his meaning without words. The story must be told by action and situation alone. Not having spoken lines to help him out, the player is obliged to put infinitely more expression into his movements and his response than the actor on the stage, and in this he is put to a harder task, for the reason that in speaking lines written carefully for each situation and action the stage player unconsciously fits the physical expression and the "business" to the thoughts that his words convey. In the picture play he may mumble words or really speak them in going through his part; but they are seldom the words of the author and are often merely perfunctory. He must, therefore, force himself to feel whatever he is doing to the utmost, from his head to his feet and to the very tips of his fingers, if he would successfully get his thoughts and actions over to the spectators.

The picture play also differs from the stage play in this: There is no hint of footlights, nor an audience, nor even outside spectators. This writer has before now pointed out this fact as constituting one of the chief charms of motion pictures, and at the risk of tiresome repetition it may again be strongly urged as a matter that should

never for a moment be lost sight of. It is the most valuable asset of the silent drama and accounts for many remarkable results that picture plays have accomplished in the way of success—results that have puzzled astute picture producers themselves. A certain director whose work has been along advanced lines, in conversation recently with "The Spectator," marveled at the fact that certain picture plays have presented themes and thoughts so subtle, so elevating, so human that their like is never attempted on the stage except by the greatest artists, and yet in the pictures they are received with the warmest applause by the average public. Why?

"The Spectator" believes that the reason is to be found in the circumstance noted above, that the picture play is by its very nature more convincing than the stage play. Does this statement appear to be a bit overdrawn? Let us consider. We may see Mrs. Flake, for instance, in an Ibsen play, and we are carried away by the art of the player, the loftiness of sentiment and the wealth of scenic effects, until we almost forget that we are not looking at actual life. But we do not entirely forget. We still have a lingering impression that it is a theatre and a stage peopled by actors. The fact is we are looking at a counterfeit through a proscenium arch and over footlights, and we can sometimes see by the artificial light the make-up on the faces. The more nearly the player makes us forget these things the nearer he or she comes to greatness, but it is expecting something more than human to ask for absolute illusion on the stage. How different are the possibilities of the picture drama! Here, if the acting be perfect—that is to say, entirely natural—we see a reproduction of scenes that may be

absolutely real. The backgrounds are the real thing or may be; the people are real as in life, and the things that they do may in all particulars approximate actual events. It is true that it is only a picture we see—a reproduction subject to the limitations of photography, but it is possible to make that reproduction appear to be the photograph of something that has really taken place. It is this sense of reality that the motion picture may attain, and has almost attained in rare cases, that makes it possible to present deep and lofty themes and thoughts so convincingly that they interest and hold the average public, to the great astonishment of those who realize how difficult the same thing would be on the stage.

It should therefore be the aim of the picture producer and the picture player to strive all the time to give the impression of reality and to avoid, above all other things, the slightest intimation to the spectator that what he is looking at is not the genuine record of actual events. Any action or situation that betrays to the spectator that the players know they are being looked at destroys or weakens the advantage that has been gained by the illusion of the motion picture. True appreciation of the art value and the psychological influence of the motion picture should encourage producers, players and exhibitors to join in doing their utmost to maintain throughout the element of reality. It is the foundation of motion picture effect—the secret of motion picture power. It is the reason why the inanimate reflection on the screen appears sometimes to exert personal magnetism on the spectators, like the magnetic actor or speaker. It is, in short, a species of hypnotism by visual suggestion. Then why not make the most of it?

THE SPECTATOR.

Reviews of Licensed Films

The Way of the World (Biograph, April 26).—There is deep and intelligent commentary on human nature conveyed in this extremely effective picture play, produced by the Biograph players during their California trip. The scenes that form the backgrounds are appropriate to the theme, and the acting of the players is, without exception, of the high standard which this company has established. The story concerns a young curate who gains the permission of the priest to go out into the world where he feels he can do more good than in the solitude of the church. With a warm heart and high ideals, he assumes a worldly garb and undertakes his pilgrimage, as we may call it. But his dream of conquest for religion is easily shaken. Men deride his opinions, and one family, in particular, that he has asked by charity, fails at the critical moment to realize his hopes. The moment is when he takes to their house a poor outcast woman he has rescued from the slums and from arrest, and asks shelter for her. The request is met with pious horror, and the young curate, discouraged with his experience, sadly takes his way back to the priest, telling him of his failure. But in truth he has not failed. The rescued woman, filled with the spirit of repentance, seeks the priest to avow her wish to lead an upright life, and the priest is able to say to his young protégé, "Not in vain if one soul is saved." It is gratifying to state that the film is being warmly applauded by picture patrons everywhere.

A Child of the Sea (Lubin, April 26).—The Lubin producers have given us some beautiful photography in this picture and some sentiment, not deep nor subtle, but nevertheless sincere. The acting is also good if we can excuse a too apparent tendency on the part of some of the company to play to the front and to employ pantomimic gestures instead of the natural actions that would have been appropriate to the circumstances. The story concerns a young girl who is washed ashore on a raft, extraneously as a result of a shipwreck, although the secluded bay in which the raft appears does not bear out this presumption. The girl is adopted by a fisherman's family, grows up and falls in love with the fisherman's son. There is a second young fisherman who loves her, and a wandering yachtsman also comes along and becomes a third lover. The girl is about to run off with the yachtsman, but the second fisherman discovers it and out of jealous revenge tells the first lover, who shows such genuine grief that the second fisherman forgives his revengeful feelings and becomes the savior of the situation. He has found a dropped letter that shows that the yachtsman is married and with this letter he spoils the elopement scheme and rescues the original lovers.

The Parisian (Pathe, April 26).—There is much fine acting, fine scenery and fine photography to make this picture convey a satisfactory appeal. A man of means and years is attracted by a pretty working girl, who he dresses up and leads with diamonds and other jewels. We are told in the film that he has married her. However that may be, she proves ungrateful. She is attracted by a younger man with whom she goes out and her conduct is discovered by her benefactor, who is so filled with bitterness at the sight that he is tempted to suicide. The published bulletin tells us that he really commits suicide, but the act is not revealed in the film, at least not conspicuously enough to be apparent.

Venice (Pathe, April 26).—There have been

other motion picture views of Venice issued at various times by different companies, but none that quite equals these excellent scenes. Venice abounds in architectural beauty, and the best that is to be seen is included in this film, displayed by the usual superior Pathe photography.

Mr. Mix at the Carnival (Belt, April 25).—This farce film is a return to the exaggerated style of motion picture humor that pleases some people, but fails to furnish much amusement for others. Mr. Mix is the stage variety eccentric old man, and he and his wife take in the carnival in New Orleans. Mr. Mix leaves wife alone in the hotel and entertains a young woman with wine, only to be deserted when a younger man comes along. When he returns to his wife she locks up his clothes and he is obliged to resort to a nondescript costume in which to go out for further pleasure. He falls into a cabaret, and is soon after seen with the clothes on. He has many other mishaps, some of which are good for laughter. Carnival scenes are sprinkled through the picture, and they are for the most part interesting, but not particularly novel.

Through the Darkness (Vitaphone, April 26).—For strength of expression, without being so strong that it appears unnatural, the work of the leading character in this picture drama deserves special praise. The story itself has a deep appeal and is cleverly constructed with an eye to dramatic effect. The stage direction is excellent and the supporting parts are well taken, so that the completed picture must take high rank as one of the Vitaphone's best. An actor is compelled by the demands of his profession to leave a sick child, possibly dying, at home with his wife, while he goes on in a comedy part for the amusement of others. The strain is too much for him and he goes insane, being taken to an asylum. The child recovers and the wife, with the consent of the doctors, takes her to the asylum to see if the sight of her will not restore the actor's reason. The child enters, singing a song that she and her father had been wont to sing together. By degrees, so delicately approached as to simulate reality, the father hears, joins in the singing and is at last restored to reason. It is altogether a picture that lives strongly in the memory.

Gallagher (Edison, April 26).—This is another Richard Harding Davis story that makes an extremely attractive motion picture, and it is admirably handled by the Edison players and producers. Gallagher is the "fresh" office boy in a newspaper office. A murder and robbery have been committed, and the detective on the case discovers that the murderer must have a finger missing on one hand. Gallagher starts out on his own hook to hunt the criminal and at last spots him on the way to a prize fight. He notifies a reporter for the paper and these two with the detective go to the prize fight, a doubly realistic scene, where they capture their man, but where all persons are detained by the police, so that the reporter is in danger of missing his scoop. Little Gallagher, however, is on the job and, stealing the reporter's notebook from his pocket, prevails on the police to be allowed to go free, as he is only a boy. He overcomes several obstacles in getting back to the office with the big story and arrives just in time. The editor hands out the copy to the printers and Gallagher is forgiven for his desertion from his regular duties. The printing office scene is not convincingly mounted, and the spectacle of an editor handing out the hastily

(Continued on page 19.)

STEINER BANKRUPTCY

FILM CREDITORS FORCE THE IMPERIAL INTO INVOLUNTARY BANKRUPTCY.

Only a Limited Amount of Assets Found and the Officers of the Imperial Go on the Rack for Examination—Similar Bankruptcy Proceedings Against Miles Brothers.

Following the cancellation or withdrawal of William Steiner's Imperial film exchanges from Patent Company license, and the same action with reference to the Miles Brothers exchanges, came the news last week of involuntary bankruptcy proceedings against the Imperial Company and later in the week similar proceedings against the Miles Company. United States Circuit Judge Hand, before whom the proceedings against the Imperial were brought, was at first not inclined to appoint a receiver, but upon presentation of facts made the appointment, naming Frank L. Crocker, the court's personal selection and a gentleman of standing. The receiver was unable at first to find over fifty reels of films and about \$1,000 as assets of the company, although the Imperial had been taking over fifty reels per week for several months. The receiver then applied for an examination of the Imperial officials, which was commenced Friday before Commissioner Alexander and continued till Monday. After the first search for assets the receiver was able to locate other reels to the number of about 700.

The petitioners for the bankruptcy were the Vitaphone, Kalem, and Pathe companies, but it is said all the licensed exchanges are creditors to a total amount of about \$20,000.

LUBIN IN NEW HOME.

Picture Making Commenced in the New Lubin Studio—Other Notes.

The first pictures were made in the new Lubin Studio April 25. Two of the directors taking possession of the new building, while the others will remain for the present at the old studio on Market Street. Some new productions are planned to mark the opening of the new building, productions that will cause even more talk than the picture stories now being offered by the Lubin Manufacturing Company. The latest issue of the *Lubin Bulletin* carried over cut work than any similar publication ever issued by the trade. In its sixteen-page form the *Bulletin* is attracting as much attention as the new Lubin films.

The Lubin release for Decoration Day should not be overlooked. The story is strongly dramatic in its appeal and tinged with patriotic sentiment, but, as in the case of *The Irish Boy*, the notable St. Patrick's Day release, sentiment is not forced. The story of the pending release is said to be vital and gripping in every scene.

The Cowboy's Devotion, the Lubin release for May 12, is promised to be an unusual one in its production, but does unusually well, it is said, with the staging.

Unusual comedy value is promised for the Lubin release for May 9, *Rastus in England*. A negro sailor is cast away upon the African coast, where he pretends to be a native, with the cannibal queen. Kid's Treasure, on the same reel, is said to be another quaint conceit that should win applause and admiration.

PATHE'S AMERICAN FILMS.

The First Release Will Be Issued May 16 and Is a Western Story.

Pathe Freres announce for release on Monday, May 16, their first American production, entitled *The Girl from Arizona*, about 550 feet. This film is said to combine with Pathe perfection in photography and technique the American qualities hitherto wanting to make their productions among the most popular in the country.

It has long been rumored, even by rival manufacturers, that Pathe Freres are strong in photography and film, and now that they are giving subjects posed for by American actors with American scenes, and under the stage-management of one who is stated to be the highest priced producer in the world, they should indeed set a high standard.

In announcing this film Pathe Freres invite criticism from the exhibitor and the public, for they are frank enough to state that it is the public they have in place.

It is said that Pathe Freres' next American release will be a comedy.

NOTABLE SELIG RELEASE COMING.

The First Born, a feature film soon to be issued by the Selig Company, is adapted from a play that has an interesting history. It was first produced in 1897 at the Alcazar, in San Francisco, without at first attracting any particular attention. The dramatic critics of that city were attending either to the opening of the new opera house or to the opening of the new theatre, and it was not until later in the week that they commenced drifting in. But when at last they came they recognized the wonderful merit of the piece and the public recognized it also. The play ran for sixteen weeks, the longest run recorded up to that time in San Francisco. It was then brought to New York and later to London, while several companies were sent on tour through the States. The story of the tragic play, based on events in the Chinese quarter of San Francisco, will be remembered by *Mirror* readers. The adaptation for the motion picture film is said to have been most skillfully done and a strong cast has been employed in the portrayal. The production will be looked forward to with great interest.

REVIEWS OF LICENSED FILMS.

(Continued from page 18.)

scribed notes of a reporter to the composition for copy is a sure enough innovation in the newspaper business, but perhaps we can overlook these defects in view of the general excellence of the rest of the film.

The Potter's Wheel (Gaumont, April 26).—This is an industrial picture, showing in an interesting way how fine pottery is made in France.

Paying Attention (Gaumont, April 26).—This subject appears to be a collection of several short comedy scenes in no way connected with each other and only moderately amusing. Two old women are seen gossiping, two lovers are spouting, and a little boy and girl have a quarrel in which the boy asserts his manhood.

Solving the Puzzle (Gaumont, April 26).—This subject, on the same reel with the two preceding, is of small account. It shows a party of men and women in a parlor trying to put together the pieces composing a puzzle picture. We see the pieces arranging themselves to form the picture, trick photography being the means employed.

The Royal Miners (Urban, April 27).—This melodrama scarcely reaches the high French standard either in acting or in story. In photography and scenic views, however, it is first class. It tells a story of two aristocratic miners in love with the same girl. The winner is promoted to foreman and the other fellow avenges the girl in revenge, but her hero saves her and the "heavy" is captured to be punished by being tied to the back of a wild horse.

Volcanic Eruptions (April 27).—These scenes of an eruption of Mt. Arima constitute a valuable contribution to the educational films of the day, and, in fact, the best picture of its kind ever seen by this reviewer. It shows various views of the volcano in action and the natives offering up prayer for safety, but the most interesting views, and those probably most difficult to secure, show the movement of the smoking lava beds down the mountain sides. It is a film that is well worth featuring.

The Haggis Player (Pathe, April 27).—This is a drama of ancient Scottish days and is produced by the best Pathe players in admirable style, but the least important points in their favor being that they look like genuine Scots and betray no evidence of French pantomime mannerisms. The scenic backgrounds are magnificent and the story is quite interesting.

The Haggis Player belongs to a rival clan from the girl with whom he is in love, and her father vows that he shall not have her. The father makes the lover prisoner and has him conveyed to a barren island, intending to leave him there to starve to death, but the prisoner succeeds in getting word to the girl that he means to swim back. She lights a signal fire and is at the beach to meet him, finding him apparently dead. An old witch who has been befriended by the girl brings the youth to life and the father relents in his opposition, so that all ends happily.

Jim Warden (Pathe, April 27).—This short farce is very similar to several previous pictures, of which, if this writer mistakes not, Pathe Freres issued at least one. It tells a story of an old beggar who wants to get arrested, having read that prison fare has been improved. He can get nobody to arrest him, no matter what he does, until he decides to become honest, when he is promptly taken in for trying to restore a dropped package to a lady. Being cast into jail, he finds the board not at all what it had been represented.

Plants for Rent (Kessany, April 27).—Fairly amusing comedy, with satisfactory acting, is presented in this picture, although the story does not appear to have the usual Kessany cleverness of ideas. A lady fat dweller who refuses to sign a lease for another year becomes disgusted with the disagreeable actions of people who call to look the fat over and throws them out, at the same time removing the "For Rent" card from the window. The agent now returns to replace the card and there is more trouble, ending in a rough house and the police, but with the woman's agent victorious in the matter of replacing the card.

The Latest in Garters (Kessany, April 27).—One would hardly expect this one from the Kessany. It is funny enough and the subject is as discreetly handled as possible, considering the character but there is the inevitable impression that something is going to happen, and it is after all delicate ground for film production. These garters have bells on them, said by a sub-title to be a fad from Paris. A girl gets a present of a dozen or so and, after trying on a pair with disastrous result to herself, she throws them to a girl friend who proposes to have a party to which their sweethearts shall be invited, when all the girls shall wear the garters. The bells prove quite a nuisance to the boys, but one solves it when he brings a rat trap filled with rats into the parlor and the girls all climb on to chairs. The picture would do better for a "smoker" than for regular circulation.

The Sacred Turquoise of the Zuni (Kalem, April 27).—If one can forget the unmistakable appearance of some of the scenic backgrounds used in this picture, or, as is possible with a majority of picture spectators, if one be ignorant as to the difference between New Jersey and New Mexico, or that it was in New Mexico that the Zuni and Apache Indians dwelt, then, and only then, can the film be accepted as wholly satisfactory. It is really an ambitious effort in the way of Indian pictures. One of the Zuni finds a great turquoise which he turns over to the medicine men, who mount it in an idol for worship. An Apache discovers the location of the stone and, though scalped, makes his escape to his tribe and tells the news. A party is at once sent to steal the stone, and they succeed. The Zuni warriors now take the warpath to recover the jewel and after some fighting during a number of scenes all the fighters on both sides are killed, excepting one Zuni, who secures the prize and returns it to its place in the "idol" after which he, too, falls over dead. One point regarding the manner of Indian fighting employed should be mentioned. Too many times they stand up in the open to shoot and be shot at. There are very few cases in history or Indian tradition—scarcely any, one might say—where Indians fought in this manner.

Up a Tree (Biograph, April 28).—This farce-comedy tells a story that is scarcely by Biograph quality although it has many amusing features and causes plenty of laughter. A country lout or silly youth conceives the idea of getting people to climb a ladder to recover his hat which he has left in the tree, pretending that he has sprained his ankle and cannot climb up himself. Then he removes the ladder and leaves the victim stranded. He works the scheme on several gullible persons, including a girl and her lover, after which he appropriates a horse and wagon belonging to one of the victims, sells the rig and proceeds to get drunk at a saloon. The man who buys the rig extricates the prisoners from their predicament and the



BIOGRAPH FILMS



Released May 2, 1910

THE GOLD-SEEKERS

A Story of the California Gold Fields

In this Biograph subject there is an intense thrill from beginning to end, together with a sympathetic touch seldom found in stories of this nature. The young miner, with his wife and little boy, is seeking his fortune in the hills of California. He eventually strikes it rich, but is almost cheated out of his claim by a couple of scoundrels, who have seen him stake the claim and try to reach the agent before the miner's wife, who, accompanied by the boy, goes to file it. Their purpose, however, is thwarted by the boy.

Approximate length, 978 feet.



Released May 5, 1910

THE UNCHANGING SEA

Suggested by Charles Kingsley's Poem "The Three Fishers"

There is perhaps no poem from the pen of the eminent English clergyman and poet, Charles Kingsley, better known than his tragic poem, "The Three Fishers." It so tersely illustrates the lot of the honest fisher folk. While this Biograph subject was suggested by the poem it uses it simply as a preamble or introduction to a story of sympathetic interest. The scenic beauty of the subject is exceptional, being taken at a fishing village of Southern California.

Approximate length, 952 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

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United party capture the labor and end the story by giving him a dose of his own medicine.

The Angelus (Kalem, April 28).—While this film story has at its conclusion a suggestion of the reverential effect produced by the tolling of the angelus, so beautifully symbolized in Millet's great painting, the story itself, being set in American scenes of a modern period and being without commonplace drama, loses its sanctified, fails to lead up to the final climax with anything like poetic or artistic feeling. The angelus is not an institution of modern America, and it was manifestly impossible to import to the incident in which it is introduced in this story any semblance of probability or reality. The story as presented, although fairly well acted, rambles in the telling and at times is rather confusing. Two little boys are left orphans, and one is adopted by a wealthy family, while the other is raised by a priest. They grow up and go to college, go into business together, fall in love with the same girl, dissolve partnership and become enemies. During this period of the story it is a little difficult to readily distinguish which was the priest's boy and which the adopted son of the wealthy family. However, it doesn't appear to matter much. One of them who is disliked by the girl, ruins his brother in speculation, and the latter disowns the girl because he has wrongly concluded that she loves the other fellow. It is all straightened out in church, where they all meet by accident, the priest acting as peacemaker, and the tolling of the angelus being dragged in as an incentive to penitence and forgiveness.

Indian Blood (Lubin, April 28).—This picture is taken amidst the Western scenes and has at the bottom a real idea of some value. The acting is fairly good, although certain of the incidents in the action require some faith on the part of the spectator to accept them. A miner who has married an Indian squaw, by whom he has a daughter, strikes it rich, sells out and deserts his wife, taking the little daughter with him to the East. During all these early scenes he wears spurs on his boots in readiness apparently to mount his horse for his departure. Years later he joins a party of visitors to the West, taking his daughter along. The girl meets her mother, who has apparently grown no older, and is recognized. Then follows the symbolism of the effect of the Indian blood in her veins. She adopts her tribal costume and marries an Indian brave, as a fitting punishment of her father for his pride. The dramatic strength of the story is not realized in the construction or direction of the picture play, but there is something, probably the theme, that nevertheless pleases.

The Seal of the Church (Mellie, April 28).—Remarkably beautiful photography and scenic backgrounds are seen in this picture, which tells a Mexican story of considerable strength and interest, and tells it with some

intelligence and plausibility, barring one incidental circumstance, viz., the silence of a priest regarding a killing he has seen committed, on the ground, as a subtle tells us, that he cannot betray a secret of the confessional, when as a matter of fact there was no confession and the killing occurred in the priest's presence. There should have been some more logical reason provided for the priest's silence. The story has to do with two rival lovers of a coquettish Mexican girl, a part that is splendidly acted, by the way. The lover swears the life of the other, but the girl actually secures his knife and delays the assault. However, it is only a delay, as the fellow arms himself with the priest's pruning knife. It appears to be a duel that is now fought, and the pruning knife wins, after which the priest, who persists in keeping silent, is arrested for murder on the evidence of the knife. The guilty man now seeks the girl and tells her of the killing. She hastens to notify the authorities and the priest is released, after which the guilty man is turned on horseback and on foot through a number of thrilling scenes until he is overtaken and killed. When the girl sees his dead body carried past her home, she goes to a convent and takes the veil.

Droway Dick, Officer 73 (Edison, April 29).—This is a short farce filling out a reel, the chief character being a sleazy policeman. It is fairly amusing, though not particularly so.

A Yorkshire School (Edison, April 29).—It is surprising that more intelligent efforts, such as this one surely is, are not made by motion picture producers to illustrate suitable

WANTED

Sketches and Scenarios for

Talking Motion Pictures

JOHN W. MITCHELL

645 W. 43d St., New York

parts of the voluminous stories of Dickens. The correct representation of characters from Dickens should be an attractive field to exploit. The stories of the great novelist certainly contain plenty of material. If the picture writer will handle each incident as a separate film and not attempt to crowd an entire book into one reel. In this story of A Yorkshire School, the Edison producers have evinced excellent judgment in selection and adaptation. A portion only of Nicholas Nickleby is used—that part where Nicholas serves as tutor in the famous school of Mr. Sowerby and rescues poor Martin from his life of torment. There is no hint of the charming Miss Squeers to confuse the story, nor is there any attempt to tell all that happened to Nicholas and Smike after they left the Squeers family. They appear at once at the home of the Nicklebys, and are properly welcomed and

Edison Feature Film for Next Week The Stuff That Americans Are Made Of

A real American boy, cautioned by his parents to guard his little sister during their absence, proves his mettle by surprising two burglars and holding them captive for hours at the point of an unloaded gun. A film that will capture any audience.

No. 6628. Code, Viperions. App. length, 435 feet. To be released May 10th.

OTHER EDISON FILMS:

HISTORY REPEATS ITSELF. A little comedy classic by Carolyn Wells. No. 6627. Code, Viperions. App. length, 540 feet. To be released May 10th.

CARMINELLA. E. W. Townsend's drama of New York's lower East Side. No. 6629. Code, Viperions. App. length, 720 feet. To be released May 13th.

ACCIDENTS WILL HAPPEN. A laugh-getter. No. 6630. Code, Viperions. App. length, 280 feet. To be released May 13th.

THE PRINCESS AND THE PEASANT. (Dramatic.) No. 6631. Code, Viperions. App. length, 1,000 feet. To be released May 17th.

SISTERS. (Dramatic.) No. 6632. Code, Viperions. App. length, 995 feet. To be released May 17th.

Special Decoration Day Film

"MID THE CANNONS' ROAR. A melodramatic story of the Civil War, replete with military glamour and the thrill of battle. A film that will fire the patriotism of every American. No. 6635. Code, Viperions. App. length, 1,000 feet. To be released May 27th.

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KANSAS CITY—Falls Film Exchange Co., 822 Main Street.
NEW YORK—P. L. Waters, 41 West 21st Street.
PHILADELPHIA—Chas. A. Calabuff, 4th and Green Streets.
SAN FRANCISCO—Geo. Brock, 70 Turk Street.

cheered by news of the wealthy uncle. And there we leave them. This is quite the proper way to handle material from Dickens, and it is to be hoped that the good example thus set by the Edison people will be followed both by that company and by others. The film is admirably acted, especially the character of Agnes, which is drawn faithfully to the Dickens conception. The settings are good, and the costumes appropriate. Indeed, the subject in all respects is one that deserves high praise.

The Love Romance of the Girl Spy (Kalem, April 29).—This is announced as the last of the "Girl Spy" series of picture stories—more's the pity. The character of the "girl spy" has proven an attractive one as the central figure of war adventures, and picture patrons will be sorry to know by this film that the little spy is now married and that the war is over. The story in which this farewell event is told opens with a scene at the home of the girl with a battle in progress nearby. Wounded Confederates are brought in and cared for, and finally a Union officer is added to the patients in the improvised hospital. The girl, loyal to the Southern cause, is first inclined to nurse him and shelter him, but her womanly sympathy overcomes her prejudice and he is admitted. During the month that follows the officer falls in love with his nurse, and when he goes he carries with him a rose received from her hand. Two years later with the close of the war near at hand the girl spy is arrested by Union soldiers while trying to pass the lines, and is taken prisoner before the very officer who had regained his health in her home. Her case is desperate, because dispatches are found in her hair, and she has been recognized as the girl spy, who has been causing the army so much trouble. That night she succeeds in securing a uniform belonging to the officer who has placed her in his tent a prisoner, and thus disguised she escapes, reaching the Confederate camp, but without the valuable orders which it had been her mission to convey. It is her first failure. Soon after the war ends and the girl returns to her home. Here she is sought by the officer, wooed and won. The story has not so many thrilling incidents as its predecessors, but it has more sentiment and carries warm interest. The acting is good.

The Subterfuge (Pathé, April 29).—There is a pretty love story, clean and interesting, in this film, and the acting is sympathetic and effective. The wealthy manufacturer becomes smitten with the attractive appearance of a young milliner whom he sees passing. She is discreet in her deportment and he does not insult her with his attentions, but follows and learns her place of employment. Through an agency he learns that she is of excellent character, and he then sets out to win her, disguised as a workman, so that she may not misconstrue his motives. He saves her from insult, gains her acquaintance and becomes a favorite visitor at her home. He then proposes for her hand, telling her parents that he is employed in the factory of which, in reality, he is the owner. The girl's father writes to him for information as to the character of the workman, and he calls with the reply; but the father becomes suspicious of a valuable ring which he is wearing and orders him out. However, the old gentleman responds to an invitation to call at the manufacturer's place with his wife and daughter and here all things are explained and the love match is consummated.

The Merry Meddles. Clowns (Pathé, April 29).—This is a vaudeville novelty introducing a company of acrobatic clowns who perform a number of novel feats, rather interesting, but not specially remarkable.

The Portrait (Vitascope, April 29).—This is a gem of light comedy, cleverly conceived and as cleverly carried out. A young artist is employed by a titled lady to paint the portrait of her daughter. The artist takes place at the girl's home, where the two young people spend so much time in love making that poor progress is made with the portrait. At the end of two months the artist's father, who is an old acquaintance of the girl's mother, writes to her that, as his son's work must be nearing completion, he will do her the honor to call and inspect the portrait, in company with a number of art critics. The artist and the girl are in dismay over this outcome, but she solves the difficulty by procuring a face and the artist, through the opening, with the lights properly shaded it is hoped that the deception will go undiscovered. The scheme works like a charm, except that the art critics pronounce the painting wretched. One declares the face is a poor likeness, another says it is badly drawn, another criticizes the unnatural coloring of the face, and another, a lady critic, pronounces the portrait as not at all pretty. To all this the girl in the picture listens with amazing emotions and at last steps out and confronts the critics with the truth, to their shame and dismay. The story ends with acknowledged betrothal of the two lovers and the congratulations of the two parents.

The Vein of Gold (Essanay, April 30).—The fine photography and generally acceptable acting of this picture would have been to more purpose if the story had been less unreasonable. A convict in a prison receives word that his mother is sick and he appeals to the prison officials, who give him a leave of absence for ten days. Can you beat that? Out of prison the chap visits his mother and, being without funds, arms himself, puts a mask over his face and robs a storekeeper, leaving a note with the victim telling him the money will be returned. With this cash he hires a doctor and goes back to prison. When his term has expired he goes hunting for gold and finds a vein in the side of a hill. He is now a rich man and we return to the robbed storekeeper. Things have gone badly with him. His place is being sold out on a mortgage when the erstwhile robber arrives, buys the property, presents it to the storekeeper, and reveals his identity to the delighted fellow. What is the moral of this story? Possibly it is this: If you are robbed don't make a fuss about it, because the robber won't return your money and you are rich.

The Captain of the Guard (Gauguin, April 30).—This story lacks substance, although it is well acted and the settings and costumes are attractive. A captain on a journey during the Napoleonic wars is entertained at a country house, where there are a number of guests, including several pretty girls. The mysterious falling of a chandelier causes talk of ghosts and the captain declares his disbelief in such matters, whereupon the girls plot to test him. The daughter of the house enters his room covered with a sheet. He fires at her with his pistol, but as the girls had previously removed the loads it is hard to account for the collapse of the joking ghost. The discharge of firearms, however, brings in the family, and it requires some explanations to account for the girl's presence in the captain's room. There the story ends, cut off in the middle just as it is in a fair way to become interesting.

The Cheese Box (Gauguin, April 30).—Unless this reviewer be mistaken, the comedian who figures in this farce is the one who first became noted for his eccentric work with Pathé and later with the Itala Company. At any rate he is a good one and carries this rather shallow story through successfully. He appears as a young lover about to visit his girl, for whom he buys flowers and a box of candy. But the clerk at the shop where he buys the candy substitutes a box of cheese of powerful odor, savory or unsavory, according to one's taste for such things. The young blood is treated with a bad cold and fails to note the odor, but everybody else does to his great wonder. The commotion at the girl's home is particularly pronounced until a servant discovers the trouble and then everybody is happy and the cheese is allowed to walk away.

Bud's Escape (Pathé, April 30).—There is very little to this farce, excepting the clever acting. A married man who has an outside affinity goes out to meet her and have a pleasant walk. A tramp steals his coat, leaving him old, tattered one on the park bench. Likewise his hat is replaced with a bad one, his umbrella is taken and a wreck left in its place; his trousers are tattered and torn, and in this condition he goes home to his wife, only to be properly beaten for his unfaithful conduct.

Deep Sea Fishing (Pathé, April 30).—There have been other fishing scenes, both in foreign and American films, but this one is sufficiently new in scene and incident to prove immensely attractive. We see a deep sea fishing craft steaming out of port, and then we are supposed to travel on board, seeing the nets cast and pulled in, the great quantities of fish dumped on the deck, the men cooking, and at last, back in port, the unloading and the final vending.

The Minotaur (Vitascope, April 30).—This film, based on a Greek legend, has some interest, but scarcely reaches the high average the Vitascope producers have been so uniformly touting of late. The part of the young Greek who kills the minotaur is not effectively taken, and the minotaur fails to be impressive. The minotaur was supposed to have his abode in Crete, where the King of that island was obliged to offer youths and maidens for the monster to devour to keep him quiet. These human sacrifices the King secured from Athens.

ESSANAY FILMS

Another Western Feature!

RELEASE OF SATURDAY, MAY 7

THE SHERIFF'S SACRIFICE

An intensely dramatic story with a straight-to-the-heart appeal. It tells of a Western sheriff, a picturesque character, who, refused by the girl he loves, sacrifices his chance of winning the girl in redeeming the man of her choice. The film is approximately 880 feet long.

"Two More Hilarious Essanay Comedies," With "A Laugh in Every Foot."

RELEASE OF WEDNESDAY, MAY 11

He Stubs His Toe

Mabel tells her friend, Clarice, that the latter's fiancé has a cork leg. The other girl dares her to prove it. The way she tries to prove it is not novel, but it is uproariously funny in its effect. The experiment, for the experimenter, at least, was happily a failure. The length of the film is approximately 887 feet.

A Quiet Boarding House

is the title of this absurdly humorous comic film. It simply begins description—get the film. It is released with "He Stubs His Toe," and is approximately 883 feet long.

The Old Motto Still Holds Good: "You Don't Know Good Comedy Until You See An Essanay."



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whose people furnished them as a result of a treaty. The time is seen to arrive when more boys and girls are to be sent to Oreta, and young Theonius, having proven his strength, insists on being one of the number. At the court of the King of Oreta Theonius wins the admiration of

Ariadne, the King's daughter, and she releases him and guides him to the minotaur's den, where Theonius vanquishes the beast, and as a reward gets Ariadne as wife, returning in triumph to Athens with his bride and the returned captive.

Reviews of Independent Films

The Power of a Smile (Imp., April 26).—Something like interesting sentiment, a little hard to swallow but nevertheless quite attractive. It is introduced in this picture. The acting is excellent, but the latter part of the film is undulgent and leaves the ending in the air. A crook is seen to be watching a woman reading on a park bench. She smiles as she reads and the smile proves wonderfully influencing on the crook's nature. When she drops her book, however, he picks it up and that night he burglarizes her home, but when she appears in the room he remembers that alluring smile and pretends that he has only called to return her pocketbook, which he does with the money it contained. As a reward she sends him to her husband, who gives him a job. Now this husband is the victim of a blackmail who has a compromising letter which he threatens to give the wife if the husband refuses to shell out. The reformed crook recognizes the blackmailer as an old pal and listens to the conversation. Going that night to their old den he pretends to be drunk and succeeds in getting the compromising letter, leaving a blank paper in its place. After that the blackmailer calls and demands more money but what happens we are not told. All we see is the reformed crook at the old bench in the park ruminating over the smile.

A Newspaper Error (Powers, April 26).—Acting that conveys little or no strength of expression, ragged construction, a story that is lame and without appeal and photography that is, to say the least, faulty, all combine to make this film unsatisfactory according to present-day standards. The story opens in the East with several people shaking hands and somebody bidding somebody good-by. We then see a young man in the West, where he becomes a pal of a miner and the two make a rich strike. One of them must now go East to close a deal and they cut the cards. The Western pal wins and starts away, arriving in New York, where he calls on his partner's sweetheart, falls in love with the sweetheart's sister and marries her. Now comes the newspaper error. The item announcing the marriage names the wrong sister, the chap back in the West, who reads the story, has a fit or two and marries a detestable creature who has been pestering him by trying to hang around his neck in bar-rooms since his first arrival. This marriage is performed by a priest with two scant ceremony to be accepted as probable, especially as we learn later that the woman has three other husbands living. This fact is revealed after the Eastern sweetheart, her brother and the bride and groom have arrived at the mining camp and there has been a scene between the two lovers in which the newspaper error has been explained. The Eastern girl is about to go back home and her lover is on the verge of the suicide when the observer saves the difficulty by deserting the camp, leaving a note behind telling of her previous matrimonial ventures.

Rattlesnakes (Bison, April 26).—This subject may be called as scenic or novelty. It shows how rattlesnakes are caught and how hunters and the representation is probably truthful. At any rate it makes an exceedingly interesting film.

Hazel the Heartbreaker (Bison, April 26).—Clever comedy is quite cleverly and humorously presented in this film. Hazel is loved by all the cowboys, with each of whom she amuses herself until the game becomes monotonous, when she notices them that the first one to reach the justice's office can have her. She then dresses as a Chinaman in her clothes and takes him to the office of the justice where the cowboys arrive after a long and hard race. The first one to get the bogus girl and is duly joked and laughed at when the deception is discovered. But he is in turn, has the laugh on the rest when the girl rewards him with her hand. A little more skillful management where the cowboys arrive outside of the justice's office would have been an improvement.

A Doctor's Revenge (Ambrosio, April 27).—The Italian actors inject considerable effective feeling into this story, although their manner of expression is not always appropriate to the Russian characters of whom the story treats. A doctor has been arrested for mixing up in revolutionary affairs and is cast into prison. The governor's child is now found to be dangerously ill and it appears that no one can save it but the imprisoned doctor. He is brought to the sickroom and at first refuses to treat the patient, but the pleading of the parents comes him to change his mind and the little one's life is saved. The governor now rewards him by ordering the discharge of the doctor and all his friends.

Priest Is Learning a Handicraft (Ambrosio, April 27).—This is a farce comedy with the chief actor one of those exaggerated clownish fellows common to Latin humor as expressed in motion pictures. He is supposed to be a youth who is apprenticed to a dealer in electrical goods. He has an exciting time being shocked by a battery and he gives others a similar experience. One of his stunts is to start a huge electric fan in motion in the basement underneath a grating in the sidewalk. The scene that follows, with women walking over the wind-blaster, goes further than any other of the kind that would dare, and some of the exhibition of linen should have been cut out. Otherwise the picture is funny enough.

The New Shawl (Imp., April 26).—This film tells a story of the Northwest, the acting being generally good and the scenic backgrounds and atmosphere quite satisfactory, although the women are costumed much too neatly for the comment. The plot is unnecessarily complicated and contains incidents which obviously fail to advance the story, while the stage management is wretched. In short, the story is not told directly and to the point, and two or three of the scenes are far from being plausible. A young girl living in the forest borrows a new shawl from the wife of a trapper and goes out to meet her lover. The lover in the meantime has put his foot into a steel trap and is held prisoner, although he could easily have loosened the chain and dragged himself to some place where he could have pried open the trap. His rival comes along and finds him but refuses to release him, going himself to meet the woman. Then along comes the husband of the woman who owns the shawl and mistakes the girl for her wife. He is seen to have a good view of her face and his mistake is inexcusable. He makes the supposed paramour prisoner and takes

him home, where he binds him, the fellow assisting in the operation, and throws him on a couch. Then he binds his wife in an equally unconvincing manner and is about to set her to the cabin when the girl with the shawl and the lover, now released from the trap, come in and all is cleared up.

The Rescue of the Pioneer's Daughter (Bison, April 26).—The Bison players have succeeded in giving admirable, thrilling interest to this story of Indian warfare in the West. There are conditions and incidents that appear inconsistent, but these are not conspicuous, and the picture, on the whole, has considerable merit. A pioneer family, consisting of father, wife and daughter, have established themselves in a cabin when the Indians come and attack the place, capturing the daughter and carrying her off a prisoner. While men arrive on horseback, and after rescuing the wife from the burning cabin, set out in pursuit of the Indians and their prisoner. The white men are armed only with revolvers, which is an improbability, and it seems that the Indians also are armed only with these weapons. After a long pursuit the Indians turn and fight their pursuers, not as Indians are supposed to fight, but standing up and allowing themselves to be popped over. One Indian escapes with the girl, but is overtaken and is lassoed, not very convincingly, just as he is about to stab his prisoner.

She Wanted to Marry a Hero (Thanhouse, April 26).—There is much humor helped out with natural acting in this comedy subject. Some of the later scenes are not very cleverly connected in the telling of the story, but the picture, on the whole, adds to the good reputation the Thanhouse producers are establishing. A young woman is proposed to by her lover, and, after first accepting him, rejects him because he does not live up to her ideas of a hero, gained from a novel she has been reading. In her search for a hero she meets a chap who appears to fill the bill, but when she falls into the water he appeals to an athlete to rescue her, and she promptly walks off with the latter. The athlete proves a failure when it comes to driving a horse, and she turns her affections to the bareback rider, who has stopped the runaway. This chap also turns out badly in an emergency, and so do others whom she meets, excepting one real hero, a policeman who unfortunately has a wife and five children. So she goes back to her original sweetheart, and the engagement ring is again utilized this time for keeps. One scene calls for criticism. It is where the girl is supposed to fall into the water. We see her fall over the side of a dock out of sight, and the athlete jumps after her but we know there is no water there because we can see the shore line at the left of the picture, and when the two people reappear on the dock they are obviously dry.

The Cigars His Wife Bought (Thanhouse, April 26).—This is another good comedy story, well told. A loving wife buys a box of bargain cigars for her husband, and the poor fellow is obliged to pretend he likes them. He fills his pockets with the cigars, and gets rid of them by presenting them to various people. Returning home he tells his wife how good the cigars were, and that they are all gone, when to his horror she hurries out and buys twenty or thirty more just like them. Then the woman turns, and he throws the cigars out of the house, declaring that his pipe is plenty good enough. The acting in this picture is excellent, especially by the wife, and the story is a success, although it is an old one. It was a mistake, however, to use the same actress for the part of the wife who is previously seen in the other subject on the same reel.

RAMONA IN FILMS.

Helen Hunt Jackson's Famous Novel Pictured by Biograph Company.

The Biograph Company will release after the middle of May a notable film, *Ramona*, adapted from the famous novel of that name by Helen Hunt Jackson, from whom the Biograph Company some time ago secured special motion picture rights. The production of the scenes was concluded during the recent California trip of the Biograph stock players. *Ramona* is a classic of Indian fiction, and the film should prove of great picture and literary importance.

INDEPENDENT FILM RELEASES.

May 2 (Imp.) Two Men, Drama.....	985 ft.
" 3 (Bison) A Sister's Devotion.....	"
" 3 (Powers) Legally Dead.....	"
" 4 (Ambrosio) Who Killed Her?.....	"
" 4 (Ambrosio) Blue Jacket's Ma- noeuvres.....	"
" 5 (Luz) The Little Beggar Maid, Drama.....	973 "
" 5 (Luz) They Would Hail Skates, Comedy.....	380 "
" 6 (Thanhouse) Jane Eyre.....	"
" 6 (Bison) Love and Money.....	"
" 7 (Great Northern) The Bonnan- baller.....	"
" 9 (Italia) How the Great Field Marchal Villars Had an Adopted Daughter.....	"
" 9 (Imp.) A Rural Romance.....	"
" 9 (McClary) The Prisoner.....	"
" 10 (Golden Tale) The Turn of the Dice, Drama.....	970 "

JANE EYRE SAID TO BE FINE.

Jane Eyre, which is to be released Friday of this week by the Thanhouse Company, will prove, it is confidently expected, the best release the Thanhouse people have yet made. Unusual pains were taken in its preparation, and with the experience this new firm is gaining in the production of motion pictures it may be that it will turn out a notable film of which any company might be proud.

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ESSANAY NOTES.

The Essanay Bulletin of releases from May 15 to 31 offers an especially attractive combination of variety—a film d'art drama, a thousand-foot Western comedy, with two comedies from the Chicago producers and a Western drama. The first two are advertised as features of unusual merit.

The *Danger Line* is a portrayal of a famous French story, broad and deep in its meaning. The *Little Doctor of the Foothills* is a humorous Western comedy, said to be one of G. M. Anderson's best. It tells of the experiences of a little lady doctor in a Western town. None of the cowboys are aware that Cecil Burton, M.D., is a pretty little being of their opposite sex and of course there is no real enthusiasm until the doctor arrives. It is then that all the boys and they are suffering with grave and serious ailments.

Tin Wedding Presents and Where is Mulcahy?

is the Essanay release for May 25. The former tells of a chap who endeavors to get rid of a lot of tin presents. (Where is Mulcahy?) will possibly be found the funnier of the two films.

Brother, Sister and Cow-Puncher is a Western drama and will be released May 28. The story is said to be intensely dramatic and photographically perfect.

G. M. Anderson has just submitted the Essanay Company a negative of the subject *Away Out West*, a Western drama, and an episode in the days of '49. It is said to be a wonderful Western picture. It will be released early in June.

The Essanay Company are issuing a handsome catalogue of films for the German trade. A booklet of descriptions in the Russian is also being prepared. It is reported the Essanay Company are making great records in their sale of film in European markets.

Special posters for *The Danger Line* and *The Little Doctor of the Foothills* have been ordered.

They are exceptionally attractive and of a higher quality than the present Keaney posters. They will be offered for sale at regular prices, or the same as charged for previous Keaney posters.

LICENSED FILM RELEASES.

May 2 (Biograph) The Gold Seekers. Drama. 276 ft.	
" 2 (Pathe) Only a Faded Flower. Drama. 613 "	
" 2 (Pathe) Picturesque Pyrenees. Scenic. 387 "	
" 2 (Lubin) The Cowboy Girl. Drama. 1000 "	
" 2 (Lubin) The Master Mechanic. Drama. 594 "	
" 2 (Lubin) Mrs. Noyes. Comedy. 382 "	
" 3 (Vita) The Lost Trail. Drama. 972 "	
" 3 (Edison) Cigarette Maker of Seville. Drama. 995 "	
" 3 (Gaumont) The Money Bag. Drama. 610 "	
" 3 (Gaumont) The Banks of the Danube. Travels. 331 "	
" 4 (Pathe) The Witch of the Bains. Drama. 617 "	
" 4 (Pathe) Diamond Cut Diamond. Comedy. 377 "	
" 4 (Keaney) The Stolen Fortune. Comedy. 1000 "	
" 4 (Kalem) Chief Blackfoot's Vision. Drama. 985 "	
" 4 (Urban) Immigrant's Progress in Canada. Scenic. 400 "	
" 4 (Urban) Called to Sea. Drama. 584 "	
" 5 (Biograph) The Unchanging Sea. Drama. 952 "	
" 5 (Lubin) The Miner's Sweetheart. Drama. 991 "	
" 5 (Lubin) The Debt Repaid. Comedy. 438 "	
" 6 (Pathe) A Romantic Girl. Comedy. 544 "	
" 6 (Pathe) Customs of the Hindus in India. Educational. 845 "	
" 6 (Kalem) The Kismet Hunter. Drama. 935 "	
" 6 (Edison) The Senator and the Suffragette. Comedy. 365 "	
" 6 (Edison) Love and Marriage in Poster Land. Comedy. 985 "	
" 6 (Vita) One of the Finest. Drama. 574 "	
" 7 (Pathe) The Cherries. Drama. 387 "	
" 7 (Pathe) The Wagoner. Comedy. 950 "	
" 7 (Keaney) The Sheriff's Sacrifice. Drama. 842 "	
" 7 (Vita) Mario's Swan Song. Drama. 571 "	
" 7 (Gaumont) The Mail of the Sea. Scenic. 848 "	
" 9 (Biograph) Love Among the Ruins. Drama. 908 "	
" 9 (Pathe) The Wolf. Comedy. 564 "	
" 9 (Pathe) Villainy Defeated. Drama. 358 "	
" 9 (Bell) Seven Days. Comedy. 415 "	
" 9 (Lubin) Kidd's Treasure. Drama. 461 "	
" 9 (Lubin) The Three Wishes. Fairy tale. 945 "	
" 10 (Edison) History Repeats Itself. Comedy. 840 "	
" 10 (Edison) The Stuff That Americans Are Made of. Drama. 455 "	
" 10 (Gaumont) The Little Vagrant. Drama. 882 "	
" 10 (Gaumont) A Sea. Scenic. 124 "	
" 11 (Pathe) Cleopatra. Film d'Art. 1000 "	
" 11 (Keaney) He Stubs His Toe. Comedy. 507 "	
" 11 (Keaney) Quiet Boasting. Comedy. 363 "	
" 11 (Urban) Roosevelt in Cairo. Topical. 354 "	
" 11 (Urban) Purged by Fire. Drama. 541 "	
" 11 (Kalem) In the Dark Valley. Drama. 903 "	
" 12 (Biograph) The Two Brothers. Drama. 903 "	
" 12 (Bell) There, Little Girl, Don't Cry. Comedy. 480 "	
" 12 (Bell) Chicken. Comedy. 417 "	
" 12 (Lubin) The Cowboy's Devotion. Drama. 955 "	
" 12 (Melies) Speed vs. Death. Comedy. 487 "	
" 12 (Pathe) Surgeon's Visit. Comedy. 417 "	
" 12 (Pathe) Berlin. Scenic. 480 "	
" 12 (Kalem) Between Love and Duty. Drama. 720 "	
" 12 (Edison) Carmelita. Drama. 280 "	
" 12 (Edison) Accidents Will Happen. Comedy. 922 "	
" 13 (Vita) The Closed Door. Drama. 995 "	
" 14 (Pathe) The Wrong Road. Drama. 280 "	
" 14 (Pathe) The Little Truant. Comedy. 905 "	
" 14 (Keaney) The Cowpunchers. Comedy. 905 "	
" 14 (Vita) The Special Agent. Drama. 997 "	
" 14 (Gaumont) Christopher Columbus. Drama. 997 "	

COMING VITAGRAPH ISSUES.

Among the coming releases of the Vitagraph Company The Special Agent is promised as a specially realistic and thrilling. It tells the story of a Government agent seeking illicit distillers in Kentucky and is announced for release May 13.

Another release of the same week is The Three Wishes, a story of the Black Forest that is said to have strong elements of comedy presented in a novel way.

The Closed Door is said to be strong in pathetic and dramatic interest, and the acting, we are told, is of the same strong and effective character so noticeable in present day Vitagraph productions.

COMING KALEM RELEASES.

Among the coming films announced for early release by Kalem Company may be noted the following: The Atene founded on an incident taken from Prescott's history of the Conquest of Mexico; The Seminole Halfbreed, a thrilling story of Florida; The Cliff Dwellers, which is said to be something new in the line of Indian pictures.

A MELIES COMEDY REEL.

The G. Melies release for May 19 is a comedy reel, A Race for a Bride and A Rough Night on the Bridge. Those who saw the previous very funny Western comedy issued by this company, Guy Ropes a Matrimony, will watch for the coming reel with more than the usual anticipation.

ALLIANCE MEETING IN CHICAGO.

Sales Company Matter Will Come to a Head—Election of Officers.

The Independent Alliance convention which will be held in Chicago this week, May 6 and 7, promises to be the most important since the reorganization of the Independent interests. Officers are to be elected, the most important being the president, now temporarily held by Manager Brulau, tour, of the Lumberier New York branch. It is understood that Mr. Brulau, who was elected recently to fill the long existing vacancy caused by the resignation of Mr. Murdoch, has refused to perform the duties of the office and will not stand for re-election.

Most important of the business to be considered will be the matter of the General Sales Company. Strong opposition to this trade company of the Imp and Bison interests developed among rival manufacturers and importers and many exchanges, who objected to being "regulated" by a corporation in which they had no voice. It is understood, however, that a number of the "insurgent" manufacturers and importers have arrived at a compromise understanding with the Imp and Bison people and that the Sales Company will be operated as a joint distributing agency in which all the contracting manufacturers and importers will have an equal voice. The Powers Company is said to have reached an agreement, among others.

What will become of the opposition of the exchanges is not yet figured out. That there will be opposition and that it will be manifested at the meeting of the Alliance unless the new plans prove entirely satisfactory to the exchanges may be taken for granted from the fact that Secretary Swanson, a leading exchange man, has sent urgent telegraphic appeals to all exchange members to be present or to send proxies to him or some other person direct, so that each member may be represented by vote, the important question being, as stated in the telegram, the Sales Company organization, which, in Mr. Swanson's words, "is of vital importance to every member."

EDISON NOTES—COMING RELEASES.

Carolyn Wells has contributed a dainty little comedy classic, History Repeats Itself, for Edison production for release May 10. The story of a plucky little chap who, left alone to guard his little sister, detects two burglars in the act of rifling the house.

E. W. Townsend has given another of his character studies of New York life to Edison films in Carmelita, for release May 13. He has woven into a pathetic love story familiar characters of New York's great East Side, as well as a scene of a wealthy Fifth Avenue family.

Accidents Will Happen is a short film of the uproarious type, in which American street car customs and manners are caricatured, it is said, with hilarious effect.

The Edison Stock company, or rather that portion recently arrived from Cuba, brought back some excellent films which are scheduled for early release. These films are distinguished, it is said, both for the wealth of natural stage settings and splendid photography. The crumbling ruins of ancient churches and dwellings with their picturesque architecture of centuries past, offered an excellent opportunity for the dramatization of stories that breathed romance of days of long ago, while the clear, mild atmosphere of the island contributes considerably to the photography of the film. Two of these films will be released this month. The Princess and the Peasant May 17, and Sisters on May 20.

A special Edison Decoration Day film will be released on May 27. The title, Mid the Cannon's Roar, indicates its military character. Rex Beach has written another of his intangible frontier stories for Edison films, The Mule Driver and the Garrulous Mule, to be released May 31. This film is also full of action, as it portrays an attack by Indians on a wagon train, the rescue of the drivers by a troop of cavalry and a hand to hand fight with knives between a mule driver and an Indian brave. There is said to be a wealth of humor introduced in this picture which should add greatly to the general effect.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—News of Film Theatres and Affairs.

At Lima, O., business continues very good at the Royal, Dreamland, and the Lima. Manager Gandy, of Dreamland, has secured the services of Dick Ketticwell of Delphos and Viva Weaver of Fort Wayne.

At Saratoga Springs, N. Y., Managers Kilmer and Becker report enormous business since they adopted the policy of showing none but American manufactured films of the licensed company. Steve Blower is making a big hit singing Theodore Morse's "Phoebe Jane" and "Kitty Gray" at the Lyric. Charles and Eleanor Spreewelle, vocalists at the Bijou, are pleasing crowds in illustrated and special songs. This theatre is now the largest house in the city, having a capacity of 900, a large stage and dressing-rooms. Since Manager Grant secured Joe Dornay as vocalist and Skinner Harrington as operator business has been on the increase at every showing, and pleasant evenings large numbers are refused admission; capacity 200.

At St. Johns, N. Y., the Wonderland, Nickel and Star all did good business April 25-30.

At Watertown, N. Y., the Bijou changed film service from licensed to independent. Service furnished by United Film Company, Troy, N. Y. The lobby and front of Wonderland has been repainted and decorated and presents a greatly improved appearance. The Johnson-Barnes and Jeffries-Sharkey eight pictures were featured after regular performance at Antique April 21-22 and were presented to R. O. O.

At Newport, R. I., the Bijou and Star enjoyed their usual large houses April 25-30. The independent service at the Star is supplying some very good films.

At Sunbury, Pa., the People's Theatre will have the Rosevelt pictures May 2. Manager J. R. Blanchard intends to open a new house at Danville, Pa., in the near future.

The Opera House at Bluefield, W. Va., will

RELEASED MONDAY, MAY 9

Kidd's Treasure

Brisk in action and clever in idea, this little comedy is a delightful blend of the probable and the extravagant. Boys bury their childish treasures and make a map of the location of the cache. This is taken by credulous fishermen to be a legacy from some pirate, and they dig deep before the mistake is discovered. Approximate length, 415 feet.

Rastus in Zululand

It is seldom that a more clever comedy idea has been developed. Rastus is an odd-job negro who falls asleep and dreams that he has been shipwrecked on the African coast. He is given his choice between ruling the Zulus or serving as soup stock, but the king honors comprehend marriage to the queen, and the negro decides death to be preferable. A splendid comedy. Approximate length, 461 feet.

RELEASED THURSDAY, MAY 12

The Cowboy's Devotion

A stirring story of the West, move in every inch of film. No matter what you have shown, you've not had a story like this and you cannot afford to let the opposition house get it first. Photography, acting and scenic environment are alike unsurpassed. Approximate length, 955 feet.

Ask for Free Catalogue of Our 1910 Marvel Projecting Machines

LUBIN MANUFACTURING CO.

926 MARKET ST., PHILADELPHIA, PA.

run moving pictures and vaudeville during the summer months.

At Ottawa, Ont., the Nickel and the St. George, under the management of Ken E. Finlay are doing capacity business and giving satisfaction.

At Dubuque, Ia., Manager Rosenthal, of the burned Bijou, has turned the Napoleon into a vaudeville house, re-christening it the Little Bijou, pending the rebuilding of the one lost by fire, and is having excellent success with it.

At Hannibal, Mo., the New Star attracted good business and the Goodwin entertained its share of patrons, week April 16-23.

Tommy Sullivan, the popular piano player at the Lyric, Athol, Mass., who has been greatly missed during the past month, has returned. Business is very good, and no doubt will continue all summer. Arthur Madden is back, singing the first three days of the week and Ethel Laws the last three.

At Annapolis, Md., Manager Falkner put on an attractive line of pictures and vaudeville to good business April 25-30. The Magnet and Lyric also report good returns for that week.

Moving pictures and vaudeville are as potent as ever at the Academy of Music, Jersey City, N. J. The house is crowded every night. It is the same story at Keith and Proctor's Theatre, where moving pictures and vaudeville hold sway.

At Pittston, Pa., the Happy Hour, which has been closed for some time, reopened under new management April 30.

The American Music Hall, Newark, N. J., which closed its doors last week opens May 3 as a moving picture and vaudeville house, under management of F. F. Proctor; this means crowded houses from now on. It will be known as the Lyric.

Manager Lem Flickinger, of Dreamland, Mansfield, Ohio, reports good business and well pleased audiences.

The Star at Belfast, Maine, is growing in popularity, and patrons are often obliged to wait outside till the hourly performance is finished before getting a seat.

Ed Graves, formerly manager of the Majestic at Lexington, Ky., has leased the Princess, and will put on pictures (correspondent has failed to state whether Licensed films will be used or not).

BROOKLYN AMUSEMENTS.

Manager William Fridley, of the Majestic, offered Her Son April 25-30 and press and public were united in its praise. The work of E. H. Beatrice was particularly good. Others in the cast were Hall McAllister, Margherita Sargent, Beatrice Irwin and William Riley Hatch. Last night the San Carlo Opera company opened for two weeks. The company includes members of the Boston and Manhattan opera companies, and also several of those who sang at the Academy of Music, New York, last fall. The tenors include Carlo Carlini, Salvatore Sciarretto, Romeo Monetti and Antonio Paoloni; the sopranos are Ester Ferraboli, Juditha Francini and Amelia Sedelmeyer; the contraltos, Marie Duchene and Maria Avedano; the basses are Fernando Antori, Natale Cervi and Alfred Donati, and the baritone includes Justino Bars and Victor Boel Bordi. An orchestra of fifty pieces is under the direction of Agide Jacchia. The bill was La Forza Del Destino. Next week, San Carlo Opera company in repertoire.

The Builder of Bridges was at the Montauk last week and the company was extremely capable and included Mrs. Thomas Whiffen is a delightful role. Frances Connock, Gladys Hansen, Jane May, Frank Connor and Eugene O'Brien. Last night a crowded house greeted the old vaudeville favorite, George Evans, the Honey Boy, at the head of his own minstrel company. Evans has one of the best minstrel companies ever gathered together, and last night's audience fully

appreciated their efforts. Next week closes the season.

Last week at the Crescent Manager Lew Parker gave a capital production of At the White Horse Tavern, and this week is right back with a big hit, The Barrier. Last night the members of the Crescent Stock company rendered full justice to it. Mr. Allison and Miss Fleming were seen in the leading roles and won new houses. Next week, The Wolf.

The Abner Opera company, at the Grand Opera House, gave a double bill last week. Cavalleria Rusticana and I Pagliacci being the programme. Last night Martha was given. Next week, Cecil Spooner in The Fortunes of Betty.

Last week farce comedy had its inning at the Bijou, when Mr. Fayton presented Charles's Aunt. Last night's bill was The Krutner Sonata, presented in the usual Payton style.

The Ray Pirates pleased the patrons of Payton's Lee Avenue House last week, with their old favorite, Will Mortimer back again from the Bijou for a week's stay. Mortimer received a hearty welcome from his Eastern District admirers. Claude Payton scored a hit with a rag-time song and Grace Fox was pleasing in the role of a school mistress. This week the attraction is The School for Scandal.

Last week at the Broadway Robert Hilliard in A Fool There Was duplicated the big business he played to some weeks ago at a downtown theatre. Last night at this house Margaret Austin appeared in The Awakening of Helena Ritchie. The attendance was up to the standard. The supporting company is practically the same that appeared at the Montauk a short time ago. Next week, The Servant in the House.

At the Gotham the Forbes Stock company appeared in Girls.

DATES AHEAD.

Received too late for classification.

ADAMS, MAUDE (Charles Frohman, mgr.): Chereau, Wyo. 3, Salt Lake City, U. S. 7.

BEHIND THE BARS (E. Richman, mgr.): Cincinnati, O. 1-3, Washington C. H. 4, Springfield, O. 7, Urbana 7.

BURKE, BILLIE (Charles Frohman, mgr.): Rochester, N. Y. 6, 7.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Springfield, Mass. 4, New Britain, Conn. 6, New Haven 6, 7.

GIRL THAT'S ALL THE CANDY (R. M. Garfield, mgr.): Winnipeg, Man. 3, Jackson 3, St. James 3, Windsor, Minn. 9, Fairbury 9, Austin 9, Spring Valley 9, Preston 10, Humphreys 11, Tomah, Wis. 12, New Lisbon 13, Portage 13.

MARTIN, ROBERT (Wm. A. Brady, mgr.): Billings, Mont. 5, Grand Forks, N. D. 7.

MISS PATSY (Henry W. Savage, mgr.): Anderson, Ind. 3, Monroe 4, Richmond 4, Newark, O. 6, Cambridge 7, Wheeling, W. Va. 9.

PLAYERS, LOBBY, AND ASSOCIATE: Spencer Theatre Co. (Harry Johns, mgr.): Newton, Kan. 8-23.

STAHLE, BOSS (Henry B. Harris, mgr.): Buffalo, N. Y. 2-4, Lithas 5.

THIRD DEGREE (Henry B. Harris, mgr.): Boston, Mass. 2-7.

UNCLE TOM'S CABIN (Stetson's; Leon Washburn, mgr.): Northampton, Mass. 4, Northampton 5, Springfield 6, 7, Newark, N. J. 9-14.

VAN STUDDIFORD, GRACE: Lansing, Mich. 3, Fort Huron 4.

WARFIELD, DAVID (David Belasco, mgr.): Johnstown, Pa. 3, Altoona 4, Harrisburg 5, Lancaster 6, Reading 7.

WHITESIDE-STRAUSS: Chelsea, Mass. 4-16.

THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

COLONIAL.

Few vaudeville bills have been more pleasing than that which was offered by Percy G. Williams at his Colonial Theatre last week. Like almost every one of his programmes, each act was well placed and there was no conflicting jar perceptible, a frequent occurrence at most variety houses. Beginning with Wills and Hanson, the bill started off most entertainingly, this team going through their series of head and hand and hand-stand acrobatic feats, which have always proved interesting. Oscar Lorraine's impersonations of noted violinists gave him an opportunity to display his ability as an actor as well as a musician of distinguished capabilities, and his work was thoroughly enjoyed. Dan Burke and his "Wonder Girls," assisted by Mollie Moller, seemed to entertain most of those out front on Monday night, especially the exceptionally fine dancing by the star. The incorporation of the production, however, were as glaring as hitherto and many improvements might be made in the act, taken as a whole. Julius Tannen made his first appearance hereabouts in many weeks, and his entrance was welcomed by a generous reception. He told many new stories and some familiar ones, but each was delivered in his own inimitable manner, and laughter was continuous throughout his act. There is not another monologist just like Mr. Tannen, and it is rather a matter for comment that he is not held in the long-term longer each season than he is. Maurice Freeman and company in *Tot and the Stork* were a welcome group of players and the novel farcelet served as a snappy bit of comedy, with just enough heart interest to make a pleasing contrast to the comedy element. Elaine Winslow again appeared as a snappy singer, as the trained nurse, Robert Lee acted the role of the doctor, and Pearl Berry was the wife. Bedford and Winchester opened the second half, and it is not exaggerating to say that they were a veritable riot in their broad comedy juggling act. Lauch followed with a fast and one's sides fairly ached, while the juggling was so well done that handclapping became a wearisome exercise. Lew Dockstader is always to be welcomed, and his appearance here was greeted with a spontaneous outburst of applause. Elaine Winslow again appeared as a snappy singer, as the trained nurse, Robert Lee acted the role of the doctor, and Pearl Berry was the wife. Bedford and Winchester opened the second half, and it is not exaggerating to say that they were a veritable riot in their broad comedy juggling act. Lauch followed with a fast and one's sides fairly ached, while the juggling was so well done that handclapping became a wearisome exercise. Lew Dockstader is always to be welcomed, and his appearance here was greeted with a spontaneous outburst of applause.

ALHAMBRA.

Gertrude Hoffman's return to the Alhambra proved a gala week at the box-office, for packed houses were the rule all week. An excellent bill supported the star; in fact, it was one of the best all around comedy bills of the season. Claude Roode, one of the cleverest of wire experts, opened the bill, which was in itself adequate proof of the array of strong talent offered. He is too good an artist to ordinarily return to the stage, but he is one of the best of the colored ventriloquist, followed and scored an even more pleasing success than when he opened at the Victoria Theatre some few weeks back. He is using "Angel Eyes" as his vocal number. James and Eddie Leonard and Richard Anderson in *When Caesar O' Her* were a good laughing bill. The act is constantly improving and the travesty work of each is rapidly placing the act among the season's big comedy hits. There is always room for a good travesty act in vaudeville, and it is to be hoped, now that this clever trio are taking themselves as travesty artists, that they will follow this act with others along the same lines. Little Billy in his first week here has made himself a strong favorite with the Harlemites, and will be always sure of a hearty welcome whenever he plays a return date. His introduction in vaudeville was so good that he has been taken up in a manner that could be taken example of by many of the best artists in vaudeville. His dancing brought down the house and called forth a number of encores. Frankie Carpenter-Jerry Grady company offered *The Toll Bridge* by Jimmy Barry. This is one of Barry's best writings, and serves to make both Miss Carpenter and Mr. Grady established vaudeville features. There is a clever intermingling of comedy and pathos, but Jimmy Barry knows his vaudeville so well that he has not made the mistake of making the sentiment too heavy and allows the comedy element to rule. Griff opened after the intermission, and in his quiet, unassuming manner caught the fancy of the audience in no slight degree. His baseball encore made a greater hit than the Hamlet soliloquy he formerly used. Gertrude Hoffman gave her usual fifty to sixty minute review, and made the audience fairly gasp with the stupendousness of her offering. The act is much the same as formerly and as wonderfully enacted. One continues to wonder how Miss Hoff-

man stands the strain, and too much credit cannot be given her, not only for her great versatility but for attempting an act of such magnitude, an act requiring a greater amount of nerve strain and vitality than most vaudeville actors would care to expend in the promotion of their histrionic prestige. Lane and O'Donnell in their comedy acrobatic act closed.

BRONX.

There were no new acts on the bill here last week, but the offerings were some of the best. The Photo Shop, Laddie Cliff, and W. C. Fields shared the chief honors as to position, the former winning considerably more favor here than when seen at the other Williams houses. Bronx audiences are not as critical as those further down town and they are much more spontaneous in their show of appreciation, therefore the burlesque-like numbers in this act were accepted favorably, as was the rather worn-out comedy which fell very flat elsewhere. But even so, the applause following several selections was slight. Laddie Cliff's offering was the best hit, and deservedly so, for her rendition of "Good Me a Man" is a bit of character work not to be overlooked. She has a brilliant future before her if she progresses along similar lines. Laddie Cliff sang as imitatively as he always has done in the past and his recitative work was none the less pleasing. While his dancing was round after round of the heartiest applause, W. C. Fields juggled in his own happy manner, getting laughs where any other comedian might fail. His act was one of the big hits of the evening on Wednesday. James A. Devlin and Mae Mildred were once more seen in their snappy playlet, *The Girl from Yonkers*, which is from the pen of Fred J. Beaman, and the act probably never went better than at this performance. Wilbur Mack and Nella Walker were on fourty offering their comedy act in one, with the railroad agent setting. The exceptionally bright lines of the act caused exceptionally big outbursts of laughter, while the singing and dainty dancing of both met with undisputed approval. Charles Leonard Fletcher showed marked improvement in his work, fortunately of late he dropped his Mansfield impersonations and his Dickens characters. His present repertoire is much more pleasing and calls for originality that is deserving of praise. The Trombetta were as amusing as hitherto, particularly the man, who scores heartily with his sound imitations, etc. Adeline's animal act, the opening position, and Rosalie and Dorsette had the closing place. The latter were very funny, and their ridiculous tumbling and acrobatic feats won many big rounds of applause. Much of their act reminds one of that of Lane and Everett, while much of it is original with them, and taken as a whole it is a decidedly entertaining offering.

FIFTH AVENUE.

With the exception of Helena Frederick's newest vaudeville offering, the bill here was as entertaining as usual, commencing with *Rio (New Act)* and ending with the Princess Haph, whose dancing and acrobatic feat with a chair called forth as much applause as always. The music was well handled by Ward Johnston's excellent orchestra and greatly added to the effectiveness of the offering. The Bowman Brothers had the second place, where they scored a very big round of applause, while much of it is original with them, and taken as a whole it is a decidedly entertaining offering. The Chantrelle act and eccentric costume accompanying it caused much laughter, while the specialty of making up in black face before the audience by the other brother served as an entertaining bit of business. Helena Frederick came next (New Act). Mary Norman followed her, and as it is several seasons since she has appeared hereabouts her work is reviewed under New Acts. Willard Stums and company in *Flinder's Furnished Flat* were as screamingly funny as always, and on Wednesday afternoon audience fairly roared with laughter throughout the act. Charlotte Parry, supported by Reginald Parry and Frank Brink, has been seen in town many times during the past two seasons, but her protean work in *The Comstock Mystery* proved none the less a refreshing change, as she did not serve. Howard and North reverted to their former sketch, *Those Were the Happy Days*, using a new special drop in one, showing the exterior of a motion picture and vaudeville theatre. The act was as amusing as ever, and both did excellent work in their respective roles.

AMERICAN MUSIC HALL.

W. S. Hart in *The Hold Up* and Mous. Alexa were the only new offerings here last week, each being covered under New Acts. Julian Hittage held over for a second week, and again scored a veritable triumph in his extremely artistic impersonations of feminine types. His work never fails, and on Wednesday afternoon he was the big hit of the bill. Cliff Gordon monopolized in his own irresistible way and had his audience with him from start to finish, keeping his remarks up to the minute, as he always does. Cartmell and Harris sang and danced themselves into further popularity, and Mr. Cartmell repeated his "Dose Fried" dance, which again scored. John C. Rice and Sally Cohen were seen here once more, this time presenting *A Bachelor's Wife*, which was as well liked as on previous occasions. Few players have made as many reappearances at one house as they have here, and each time they are welcomed as strongly as ever. The Joe Bagunzy Troupe of acrobats were another big hit, causing a continuous ripple of laughter and much applause throughout their act. Beart Allen and company unfortunately had the second position, but in spite of the handicap this time they were thoroughly amusing and were hugely enjoyed. Others included the Miller Brothers in their comedy acrobatic bar act, the Three Diamonds in their musical offering, and the Four Deltons, who closed the bill with their gymnastic work.

THE RISE OF MARCUS LOEW

REMARKABLE ADVANCEMENT OF THE NEWEST BIG FACTOR IN THE VAUDEVILLE FIELD.

An Appreciation of the Man's Wonderful Progress Under the Most Trying Circumstances—What He Has Accomplished in Three Years.

Six years ago the amusement world did not know that such a man as Marcus Loew existed. Three years ago the vaudeville world was not aware of the fact. To-day he stands at the head of a corporation controlling fifteen successful vaudeville theatres, with three others in course of construction, one of which will be the handsomest and most modern playhouse of any description in the city of New York in said city. "Good Luck," "Fortune," "Change" or "Billions" had little to do with placing this man in the position he now occupies. It was work, hard, conscientious work, that placed him there, backed up with an unusual business capacity and exceptional sagacity. The capital utilized in securing these houses and bringing the People's Vaudeville Company and the Loew Enterprises, Inc., to the high place they now occupy in the theatrical world was, for the most part, earned by Mr. Loew himself, for he was a rich man prior to the time he entered the amusement field. But no fond father, benevolent uncle or dotting aunt left him this wealth. He made it himself, and purely through his pluck, shrewdness and daily toil.

Marcus Loew was born in the metropolis, where he has lived all his life, on May 7, 1879, being the son of Herman and Ida Loew. At the age of six years he began his business career by selling newspapers after school hours. When he was nine years old he left school and secured a position with a map coloring concern, taking lessons at night from a private instructor for about one year. When he had reached the mature age of ten years he entered the printing business with another youth, who did the mechanical part of the work while he handled around and gathered in the customers. Three years later he got his first real start in life, entering the employ of a wholesale fur house, and when he was seventeen he was placed in charge of the business. When only nineteen he established a business of his own, but this proved too much for his capital and years and position he returned to his former employer, the capacity of traveling salesman. At twenty-four he again made a start on his own account, this time being eminently successful, and from then until 1905 he continued in this trade, amassing a large fortune thereby.

It was in 1904 that he made his first venture as an amusement purveyor, making his first investment in a penny arcade on Fourteenth Street, but purely as an investment for his increasing capital. So big were the returns that he opened another arcade, this time with his own money entirely, it being located on Twenty-third Street, near Seventh Avenue. Rapidly he opened other resorts of this sort, at Third Avenue and 144th Street, 125th Street and Lenox Avenue, and lastly in Cincinnati, O. It was this place which gave him his first motion picture house.

In 1905 he sold out his interests in the fur business and devoted all of his energy, time and money to the penny arcade enterprises. He soon foresaw, however, that this was but a temporary crutch with the public and he looked about for other fields. The motion picture business was beginning to make rapid strides, so he turned the Cincinnati house into a picture theatre, making enlargements and improvements in the building, and opening it as a straight five-cent place of entertainment. The first day it played to 4,000 persons.

Mr. Loew came home at once and altered his 125th Street house along the same lines, gradually increasing these holdings until he controlled about thirty picture houses.

He looked into the future and the possibilities of the combination vaudeville and picture houses dawned upon him. The Royal Theatre, then the Cozy Corner, in Brooklyn, was bought and opened under the new policy. At the first performance one lone man paid his admission fee of ten cents. When he came out Mr. Loew gave him back his dime, saying that this was merely a "try-out" house. Since then the man has been one of the best "boosters" the house has. The second day the theatre played to seventeen dollars. The second year it netted \$60,000, playing at that time cheap vaudeville exclusively.

With this house as the real nucleus of the present big circuit of which Mr. Loew is the president and chief stockholder, the following theatres have been added in the order named: Premier, Fall River, Mass.; Loric, Williamsburg, Brooklyn; Bijou, Fall River, Vermont; Hilda, N. J.; Loew's, New Rochelle, N. Y.; Lyric, Hoboken, N. J.; Grand, Grand Street, New York; Yorkville, New York; Lincoln Square, New York; Majestic, New York.

Among the more recently added theatres are the following houses formerly on the Julius Kahn circuit, these being added Monday, May 2, and located in the following cities: Bangor, Portland and Lewiston, Me.; Lawrence, Salem and Lowell, Mass. Each theatre has been leased for an indefinite period.

In the Bronx Mr. Loew is now building his new Orpheum Theatre, which will seat 3,000 persons and which, as already stated, will be one of the most beautiful theatres in America. It will be located at Horner Avenue, 149th Street and Westchester Avenue, almost adjacent to Percy G. Williams' Bronx Theatre. It will open about Aug. 1. A fine new house is also under way at Boston, on Tremont Street, but its name has not been selected.

The Loew Enterprises, Inc., are playing higher class acts each week, and some of the biggest headliners are seen in its houses, many representative headliners and acts being glad to play this time, after having been seen elsewhere; while every week scores of new attractions and their opportunity on the boards of the Loew theatres.

Mr. Loew stands for upright dealings with every one he comes in contact with. He stands

for decency and cleanliness. He will not permit any act, performer or artist to appear in any of his theatres if he or she depends upon suggestiveness or indecency for success. Only last week he canceled a well-known act which played his Lincoln Square house, and which had formerly been seen in the houses of another big circuit for many weeks. In speaking of the matter, Mr. Loew said to a *Minors* representative:

"There is only one gauge that I go by in such matters. I ask myself whether I would wish my own boys or my wife to see such an act. If I decide in the negative, the act is canceled. I want no acts in my theatres which will prevent other parents of girls and boys from sending their children to our theatres, either with guardians or taking them themselves. In all of our contracts there is a clause which allows us to cancel an act on these grounds, and we have signs pertinent to this matter in every dressing-room. An indecent or salacious act cannot but hurt a theatre, and 'box office' attractions of this sort have but small value in the long run. Personally, I have made about all the money I desire in this life, and I am in this business because I cannot afford to be idle and because I like the work. I could long since have entered other fields, where I might have made money by lowering my ideals, and there is no satisfaction or 'glory' in life to me if people are going to point me out as a man who panders to the lower morals of men."

On the first page of *This Minors* this week appears an excellent likeness of Mr. Loew. In manners he is quiet and unassuming. He married on March 4, 1904, and is the father of twin boys, Arthur M. and David L., respectively, they being twelve years of age.

While the bigger magnates are dicker with the power and the Marcus Loew goes along at his own gait. He is a man to be accounted with in the future, and some day he may outstrip those competitors who formerly were inclined to give him but small attention.

AGENCY BILL HELD UP.

Hearing Before Committee Put Over Until May 2—its Chances of Final Passage.

(Special to The Mirror.)

ALBANY, N. Y., April 29.

Assemblyman Green's Employment Agency bill, commonly known as the "White Hats" bill, was on the Assembly calendar Thursday, April 28, in the order of final passage. No action, however, was taken, and was put over after an extended debate until Tuesday, May 3. Assemblyman Spielberg made a speech in opposition to the bill. He said that actors know how to take care of themselves without consulting the Employment Agency, without consulting the Legislature or the Governor, and that they do not need to have their contracts with agents submitted to the Legislature for scrutiny. Assemblyman Green agreed that the bill should go over, as it was a bill that some of the brackets including the wording in certain places were erroneously arranged.

Tim Cronin, of the White Hats, who has been watching the bill since its introduction in the Legislature, said to-day that the delay would in no manner interfere with the merits of the bill and its prospects of passing. Maurice Goodman, representing the United Booking Office, was present in opposition to the measure, and presented a telegram sent to Thomas D. Fitzgerald, a labor leader of this city, which set forth the fact that the Actors' Union would not stand for the bill before the Legislature. The message stated that the White Hats had not lived up to their agreement made with Harris Frazee and other labor leaders. Fitzgerald was instructed to oppose the bill, accordingly the message was signed by Harry De Veau.

G. W. Himmick.

GIRL KILLED BY FALL AT THEATRE.

Louise Loffer, a girl said to be about fifteen years of age and a student at a high school in this city, was killed by a fall from the gallery of the Lincoln Square Theatre Friday evening, April 29. She had previously been forbidden by her mother to go to any theatre unaccompanied by an older person, but the temptation was too great for her and she went with two schoolgirl companions. During the performance she went to get some drinking water, and in returning to her seat in one of the front rows of the top gallery she stumbled in the darkness and fell backward, striking the beam railing and pitching down to the orchestra floor below. She struck on the shoulder of a man, which slightly broke her fall, but not enough to save her. When attended by an ambulance surgeon she was found to be suffering from a fractured skull, from which she died later at the Flower Hospital. Coroner Hollensted ordered the arrest of Charles A. Ferguson, of 129 West 119th Street, manager of the Lincoln Square Theatre. Mr. Ferguson declared that the house was well lighted for a vaudeville act when the girl fell, and that the accident was caused by her own eagerness to get a better seat.

STORM BLOWS DOWN CIRCUS TENT.

During the storm of last Monday night, April 26, the big tent of the Frank A. Robinson Circus, which was playing an engagement at Ocean and Midway avenues, Jersey City, N. J., was blown down. One man, Michael Reardon, an employee, was killed, while others were more or less injured by falling spars and poles. Reardon was sleeping in one of the wagons at the time, and the center pole, giving way before the wind, fell across the wagon and crushed the sleeping man. John Dunn, another employee, was later identified at the City Hospital, he having been struck by a huge pole, receiving a blow which fractured his skull.

LADDIE CLIFF'S VACATION.

Laddie Cliff has booked passage on the steamer ship "Campania," sailing May 25, for England, where he will remain for a month's visit, returning to the States in time for the Williams time early in August.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

BEATRICE INGRAM

AT THE FIFTH AVENUE THIS WEEK

"A most agreeable surprise was Beatrice Ingram and her company in 'The Duchess,' unpretentiously billed as a new comedy sketch. 'The Duchess' was the instantaneous hit of the afternoon."—*Boston Transcript*.

"Beatrice Ingram was capital, and handled both comedy and pathos in a convincing and able manner. Her use of slang was not affectation, but was delivered with easy

grace, and her emotional moments were splendidly effective, without being hysterical."—*Dramatic Mirror*.

"Beatrice Ingram and her company in 'The Duchess' proved a happy surprise, and were a class second in importance to Mr. Charles."—*Philadelphia*.

"Miss Ingram does beautifully as the shop girl. She is not tough, just slangy and sends the big-heartedness of the girl home."—*Variety*.

"Acts of this kind are what vaudeville wants. Miss Ingram and her trio of supporting players got right into the swing of things in playing it and made the character people of the show."—*Chicago*.

"This offering is on the order of 'The Chorus Lady.' Miss Ingram was excellent in her characterization of the department store girl."—*American Musician*.



BUFFALO BILL'S FAREWELL

OPENING PERFORMANCE OF THE FINAL TOUR OF THE FAMOUS ORIGINATOR OF A GREAT ENTERPRISE.

Generous Reception Tendered the "Old Scout" by an Audience That Packed Madison Square Garden—A Production Which is Entertaining and Instructive.

"Ladies and Gentlemen: I sincerely thank you. Thirty years ago you gave me my first welcome here, and I am grateful for your continued loyalty to the old scout. Many of my old friends—and I feel that I can call you old friends—are here to-night. Many of my old friends who were also here have passed to that great arena of another life. In years gone by when I have appeared before you my expression to you was 'Good-night.' But now it means 'Good-by.' And to you my little friends in the gallery, to you who have grown up and to you who are still my 'little friends,' I thank you. At the end of this season's engagement in New York it will be my last appearance in the saddle. It will be my farewell to you. Ladies and gentlemen, permit me to introduce to you a Gentleman of Rough Riders of the World."

Packed from the boxes to the topmost gallery, Madison Square Garden fairly rocked with cheering cheers and roars of applause as Colonel William F. Cody, in the same graceful manner as in the years gone by, swung his horse and headed the company of cowboys, girls, cavalrymen, Indians, Comanches, Bedonkoes, Japs, Australians and Mexicans who joined in the responsive greeting.

Season after season "Buffalo Bill" and his Wild West has entertained thousands of New Yorkers, and the appearance of the long-haired and picturesque figure of the founder of this great organization has been looked forward to from Spring to Spring. Last Tuesday night, April 27, was the commencement of his last tour of America and the first of his final bow to the public who has supported him so loyally. It was a sight never to be forgotten, and there were few in the vast audience who did not feel a keen personal loss at the thought of the part-

From the opening by the cowboy band's rendition of the national anthem, when the entire audience stood during its rendition, until the closing salute by Colonel Cody there was not a moment of monotony. There is more of the Far East than heretofore, a factor that caused some comment both favorable and otherwise. But the Far East contingent serves its purpose of lending additional interest and variety, and its contrast with the Wild West show tended to make the latter performance all the more welcome.

There were seventeen "Episodes," commencing with the grand entry of the entire organization, which included forty-four Indians, about a score of cowboys, several Mexicans, Comanches, girl riders, Bedonkoes, Japs, a squad of veterans of the Sixth United States cavalry, and lastly the British and American flags, with "Buffalo Bill" appearing at the head of the entire band.

This was followed by a wild ride about the arena of the whole crowd of "Rough Riders," who went through the familiar mane of equestrian movements. Then came the pony riding, with Harry Goodman doing the fast riding, dismounting and mounting on relays of horses. A drill of United States artillerymen followed, giving the same sort of exhibition as last year.

The picturesque scenic number, The Perils of the Plains, next came in for its share of approval, including the old-fashioned "prairie scenery," a wild camp with accompanying scene of the pioneers of the then Far West, and the final terror of the prairie fire, shown with exceptional realism by lighting effects on a drop at the far end of the arena.

A group of Mexicans gave exhibitions with American cowboys of the use of the lariat. During this exhibition Will Rogers, who was playing an engagement at the Colonial Theatre, entered the arena and went through his expert roping, which scored one of the biggest hits of the entire evening, especially his feat of "roping" a horse and rider with two ropes at the same time, and his final feat of swinging a rope of over sixty feet in length while riding at full speed around the arena. His act showed up to far greater advantage than when working on a regular stage, and he easily carried off the honors of this number.

The seventh "Episode" was especially entertaining, consisting of exhibitions of "high school" riding by several men and women mounted on horses of beauty and fine breeding. Ray Thompson, Rhonda Horal, and Minnie Thompson, a girl and very heavy hits, especially Rhonda Thompson, who rode a horse, side saddle, without any bridle, guiding her steed by a small whip and the swaying of her body. Many of her feats were extremely hazardous, and her work throughout was most artistic. She is a woman of remarkable beauty, which added greatly to her appearance, and applause seldom heard in Madison Square Garden followed her as she rode before the different groups of watchers on each side of the amphitheatre. Her act would score heavily on a vaudeville stage and she could easily be placed as a feature on any bill.

The Far East followed as the eighth number, this including most of the acts seen last year and a few more. These consisted of Rome's elephants, fire eaters, Russian dancers who worked on a platform drawn into the arena by a team of horses, Dahomeans, Singhaes, Japs,

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new jugglers and balancers, Australian boomerang throwers, Hindu fakirs, and a double troupe of Arabian tumblers and hand-stand acrobats, as well as a whirling dervish.

The ninth "Episode" reverted to the Wild West once more, with the familiar chase of the Deadwood stagecoach and the rescue by the valiant cowboys, which has never failed to enthrall the big as well as the small boy.

Devlin's Bonanza, in costly blue uniforms, went through their fast drilling again, winning their share of applause, being followed by a military tournament showing a troupe of United States cavalry on the march.

Next came the reproduction of the Battle of Summit Springs, which was first presented last season, and which proved as interesting as before. Special commendation is due the management for the scenic environment at the east end of the Garden, which greatly added to the reality of the offering.

A drill by veterans of the Sixth United States cavalry was hugely enjoyed, and the daring feats of the several riders was appreciated in no indignant manner.

Cowboy fun, including their thrilling feats of rough riding, came next, and, as always, was the most nerve thrilling exhibition of all. The bronco busting included the riding of a bucking mule. Buck McKee, who assists Will Rogers in his vaudeville act, accompanied the latter on his trip to the Garden prior to their appearance up-town, and in this number he did a feat of riding that was a big outburst of handclapping. Considering the fact that Mr. McKee has not been with a Wild West show for some seasons and that he is not therefore thoroughly in training, his "stunt" is deserving of this special word of praise.

The Russian Comanches next came in for their exhibition of riding, doing the feats familiar with them and once more winning their share of handclapping.

The last number included the final review of the Wild West by Colonel Cody, which served to bring the entire audience to their feet in a spontaneous outburst of cheering never to be forgotten, and when the Colonel backed his horse down the arena and made his last bow, there was not a person in the huge throng but felt a pang of regret.

The name of "Buffalo Bill" will never pass from the mind of the American public. As a soldier and scout he has served his nation in a manner calling for the highest praise. As a private citizen he has lived an honest, straightforward life, and as an employer he is respected and revered by every one of his "boys." From the oldest to the newest recruit. As a showman his name will stand as pre-eminent as that of P. T. Barnum. He has earned his rest and in his declining years Colonel William F. Cody has that which few men can boast of—the respect and good-will of his fellow countrymen, as well as of thousands in foreign lands, who will ever join in wishing him a long and peaceful enjoyment of the heritage he has earned by his own endeavors.

PHILADELPHIA HOUSES FOR VARIETY.

Five of the regular theatres in Philadelphia are now running as vaudeville houses, with moving pictures tacked on to the end. They are the Grand, Girard, Park, William Penn and Peoples.

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VAUDEVILLE.

Where no date is given, it will be understood that the current week is meant.

Adams, Edw. B.—Tivoli, London, Eng., May 4
—Indefinite

American Newsboys' Quartette—Maj., Ft.
Worth, Tex., Maj., Dallas, Tex., 9-14.

(Continued on page 13.)

(Continued on page 13.)

TOUR (Loop Desert and Pines): Grace Hayward Associated Players in The Marriage of William Ashe April 30; good, to very good house. D'Urbano's Band 33, 34; four concerts; excellent, to good business. Traveling

Salesman 24; excellent, to very good business; one of best attractions of the season. Richard and Pringle's Minstrels 25. Volcanic Wagon pictures 2. Mary Ann 4. Flower of the Ranch 7. ITSM: The Traveling Salesman will close its season in Madison, Wis. 7. D'Urban's Hand will be in Milwaukee, Wis. 8-28.

DECATUR.—POWER'S GRAND (Thomas House): The Harvey Stock co. in Lena Rivers and Charity Ball April 18-21. McIntyre and Heath in Hayti 22; good co. and business. Stock co. in Dora Thorne and Mrs. Temple's Telegram 23. ITSM: The Harvey Stock co. will remain here during summer. Business has been very good ever since opening of this co.—Guy D. Land leaves 19 for San Francisco as advance agent for the Charles Ring Big Movie co. Mr. Land has been connected with R. Stiefel's Nickel Bijou, of this city, for more than a year.

AURORA.—GRAND (Charles Lamb, res. mgr.): The Flirting Princess April 18; very good co. to capacity business. The Servant in the House 20; good co. in only fair business; decent patronage. The Climax 21; excellent co. in poor business. The Little Homestead 22; two performances; good co. to medium business. A Pair of Country Kids 24, matinee and night, to good business. The Girl of the Golden West 30.

JOLIET.—THEATRE (J. T. Henderson, res. mgr.): Her Husband's Wife April 18; good co. and business. Actina 19; good; medium business. The Flirting Princess 17; pleased capacity. The Servant in the House 21; good co. and business. The Climax 24; pleased good business. ITSM: The season closes with the Volcanic Wagon pictures 25, 27, and after that date will come and continue through the summer with vaudeville and moving pictures.

TAYLORVILLE.—ELKS' (Jerry Hogan): The Harvey Stock co. in The Charity Ball April 21; poor co. and poor house; this attraction closed the season. ITSM: Wanda Wallace, who was with the Irish Senator during the past season, is here visiting her mother, Mrs. Joseph Wallace.

SPRINGFIELD.—MAJESTIC (C. H. Ramsey, res. mgr.): The Little Homestead April 19, 20; fair co. and business. The Servant in the House 17, 18; good co. and business. The Flower of the Ranch 21-23; fair co. and business. East Lynne 24-27. Port of the Missing Man 28-30. Virginia 1-4. The Fatal Wedding 5-7.

ROCKFORD.—GRAND (George C. Sackett): The Flirting Princess April 20; pleased a capacity house. Grace Hayward co. 18-23 in The Marriage of William Ashe to good business. MAJESTIC (Robert Sherman): Sherman Stock co. in Camille and The Iron Will 18-24.

QUINCY.—EMPIRE (W. L. Bushy, res. mgr.): Wildfire April 22; pleased two large audiences; Lucella Morey in leading role gave excellent satisfaction. The Flower of the Ranch 24, matinee and evening, to good business; satisfactory performance. The Lion and the Mouse 1.

CHAMPAIGN.—WALKER OPERA HOUSE (S. Hall): Richards and Pringle's Minstrels April 21; good co. played to big crowd. Moving pictures 23; fair house.

STREATOR.—PLUM OPERA HOUSE (J. E. Williams): The Climax April 19; general satisfaction; good business. The Harvey Stock co. indefinite; opened 24.

GALESBURG.—AUDITORIUM (F. B. Fowles): The Flirting Princess April 22; big hit to S. O. G. As Told in the Hills 25. The Little Lovers 30.

MATTOON.—MAJESTIC (J. F. Kuschler): Winner Brothers in repertoire April 18-23; pleased good business.

STERLING.—ACADEMY (W. F. Lipp): Bert Murphy and Band in concert April 24; pleased good business.

PRINCETON.—APOLLO (E. L. Belden): The Little Homestead April 23; pleased a fair house; good co.

INDIANA.

GOSHEN.—JEFFERSON (Harry G. Sommers): Adria M. Newsen impersonated characters from Richard Catton's A Message from Mars before capacity April 15; giving his satisfaction. Judge Septimus Hanna, of Colorado Springs, Colo., lectured on "Christian Science" 16; very large audience deeply interested. The Traveling Salesman 21 kept packed house laughing almost incessantly; cast contained Audin Webb, Rosalind Coglian, Harriet Sheldon, and George M. De Vere; excellent and production complete. Dr. F. R. Robinson gave his illustrated lecture on "Polar World" before crowded house 26; delighting everybody. Polly of the Circus 13. The Third Degree 18. The Country Chairman (local) June 7. ITSM: The Jefferson's 8th regular season will close 18 with The Third Degree. High grade attractions have all drawn very well, this list embracing The Candy Shop, The Climax, Three Twins, A Gentleman from Mississippi, The Merry Widow, Rose Stoll in The Chorus Lady, May Robinson in The Rejuvenation of Aunt Mary, Sousa's Band, and They Loved a Lassie.

BLOOMINGTON.—HARRIS-GRAND (R. H. Harris): Lyman Twins in The First Winners April 21; pleased good business. Robin Hood (local), under direction of Professor Charles D. Campbell, of Indiana University, 22; pleased capacity business. Among the characters of the opera was that of Allan a Dale, represented by Mrs. Hazel Simmons Bowles, which deserve special credit, being easily the star of the cast, which represented the best musicians of the city and university. Meadow Brook Farm 27. The Third Degree 29.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers): De Wolf Hopper and good co. in A Matinee Idol April 23; drew two large packed houses. The Servant in the House 30. A Girl of the Golden West 2. AUDITORIUM (Morrison): Moving pictures of Roosevelt in Africa 19; attracted large house. Grace Van Studdiford in The Golden Butterfly 23 to fair house. Sallie Fisher in The Goddess of Liberty 25. The Gay Hussars 7. INDIANA (Thomas Moss): Indiana Theatre Stock co. in Jim the Penman 17-23. An American Citizen 24-30; business good.

HUNTINGTON.—THEATRE (H. E. Rosebrough): The Allen Stock co. April 18-23 in the following repertoire: Anita, the Singing Girl, in Alabama, in Old Virginia, The Cowboy, When Man Finds His Mate, The Man Outside, and The Flirting Princess; they played to very good business and gave good satisfaction. Ethel May in The Mystery Girl was the feature. The Norwoods 25-26 to crowded house and giving excellent satisfaction. Shadowed by Three 30. Rosar Mason 16-21. The regular theatrical season will close 30.

LA FORT.—HALL'S (Wilbur J. Hall): Parade April 8-12 (local) benefit V. M. C. A. to capacity houses. Christian Science's Lecture

14; small audience. Oratorical Contest (local) 15; house packed. Buster Brown 16; top-heavy house. The Traveling Salesman 19; pleased capacity house; Mr. Webb who played the Salesman deserves special mention for good work. Otto Meyer, violin recital, 20. The Servant in the House 2. Riley's Hand 9. The Goddess of Liberty, with Sally Fisher and George Parsons, 11. Jolly Girls Barlowses 13.

HAMMOND.—TOWLES' OPERA HOUSE (George L. Mauderbach, res. mgr.): Al. G. Field's Minstrels April 17; the best in years; more than pleased large house. Dr. Herbert L. Flint, hypnotist, 18-24; business good. The Servant in the House 20. The Climax 30. Lyman Twins 1. Roseland at Sedgwick 3. Polly of the Circus 10. Flower of the Ranch 15. Great Divide 22.

CONNEERSVILLE.—AUDITORIUM (F. R. Kehl): Ishmael April 23; good co. and business; largest matinee attendance this season; night performance did not fare so well on account of bad weather. Season closed formally with The Third Degree 23; which drew good house.

RICHMOND.—GEMNETT (H. O. Sommers): Sallie Fisher and George Parsons in The Goddess of Liberty April 25; excellent co.; pleased capacity. The Third Degree 26; strong co.; good business. Richmond Stock co. 27-30 in 61. Rimo; splendid co.; pleased packed house.

MUNCIE.—MAJESTIC (D. A. Heliman): This house has been sold to E. P. Sumriva, of Kalamazoo. Possession was given him April 18. Former owner, Leroy Tudor, has had this house for the past five years, and made it one of the best paying in the city. Policy will be repertoire, vaudeville and pictures.

LOANSBORO.—NELSON (Fred Smyth): Ishmael April 18; good co. to fair business. A H. Wilson in Metamorphosis 25. Shadowed by Three 20. The Goddess of Liberty 27. BROADWAY (E. D. Sipe): Rosar and Mason Stock co. 25-30.

MICHIGAN CITY.—OPERA HOUSE (Otto Danker): The Servant in the House April 24 to fair business, splendid entertainment. The Goddess of Liberty 11.

EVANSVILLE.—WELLS' BIJOU (Charles H. Sweetser): The Goddess of Liberty April 24, and matinee; pleased good houses. Silver Threads 28, 29.

PRINCETON.—KIDD (George F. Kidd): The Goddess of Liberty April 20; good, to capacity; season closed.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Silworth): Martin's U. T. G. co. April 21; canceled. ITSM: Professor Ralph Vitis, who has been with Hickey's Indoor Circus in the West the past season, has returned to his home in this city. Stage-Manager M. M. Kichella, of the Metropolitan, returned 25 from a visit to Chicago and other Illinois points. Professor George W. Krebs and Claude of the Metropolitan Orchestra, have organized a band of twelve pieces, and will furnish the music for the daily concerts at Clear Lake this summer. An orchestra will be organized in connection with the band of which Mr. Krebs will be director and Mr. Krebs, manager. Frank G. King, manager of Chic Perkins, reports splendid business in the Black Hills country, and states his co. will not close until June 19. Edward Jones and Ida Brooks are meeting with success in the leading roles of The Great Divide, which is now touring this part of the country. The Elks' Club House in Council Bluffs was damaged by fire 24. Loss, \$3,000; covered by insurance.

BOISE CITY.—PINNEY (Walter Mendenhall): The Alaskan April 19, 20; was well staged; fine scenery; a jolly lot of chorus girls; wound up with a snowstorm that was very realistic; the snowball scene by the chorus girls brought down the house; business was extra good. Jeanne Russell in Cousin Kate 21, 22; very good production; not as well patronized as should have been; too close on heels of Alaskan. T. M. C. A. 23. David Higgins' Race Horse co. 24, 25. Red Mill 26. Dorothy May 10, 11. Wine, woman and Song 12, 13. St. Rimo 16. White Swan June 8. Turner O'Neill Dramatic co. 18-25 in Tempest and Sunshine; good production; well staged and played; business improving. BOE OAKS AND LYRIO: All good pictures; houses entirely too small to accommodate the crowds.

DAVENPORT.—BURNETT OPERA HOUSE (Chamberlain-Kindt and Co.): Arthur Donaldson April 18 in The Norwester; pleased a fair sized audience. Dark 19. Wildfire 20. Dark 21, 22. The Flirting Princess 23; two performances; best of satisfaction to large audience. Dark 24-25. The Little Lovers 27. The Flower of the Ranch 1. Henrietta Crossman 10. OPERA HOUSE (D. L. Hughes): Dark 17, 18. McIntyre and Heath 19 in Hayti; pleased a good sized audience. Dark 20-23.

FORT MADISON.—THEATRE (W. Ehinger): The Climax April 15; good co. and house. The Traveling Salesman 24; good co. and business. ITSM: The High School play 12, 13 attracted well filled houses. The English Lutheran Church presented Oliver Cromwell 19, 20, and pleased full house. It is rumored that W. Ehinger and C. O. Long will soon build a new theatre here.

WATERLOO.—SYNDICATE (A. J. Busby): St. Rimo April 22; pleased fair house and business. Arthur Donaldson 23; good attraction deserved better patronage. The Flirting Princess 27. The Right of Way 4. WATERLOO (A. J. Busby): Dark 18-23, except local. The Merry Widow 10.

DUBUQUE.—GRAND (W. L. Bradley): The Flirting Princess April 23. Blanche Walsh 4. Richard and Pringle 9. Robert Johnson 6. canceled. Willie Collier 9. Local 11. Henrietta Crossman 21.

KANSAS.

LAWRENCE.—BOWERSOCK OPERA HOUSE (Irving Hill): The Great Divide April 21; good house. Blanche Walsh in The Test 23; excellent co.; capacity house; very well pleased.

FORT SCOTT.—DAVIDSON (Harry C. Knich): Miss Faint April 21, with Gertrude Quinlan in the leading role, had good house and gave perfect satisfaction. Tempest and Sunshine 23 to fair business.

HUTCHINSON.—HOME (W. A. Lee): The Merry Widow 28. A Stubbora Chaderella billed for May 2 canceled. ITSM: No further contracts for the season.

COLUMBIUS.—THEATRE (W. E. McElhie): Lavinia and Leah cut 11-16 to fair business. Tempest and Sunshine 19.

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KENTUCKY.

OWENSBORO.—GRAND (Fiedler and Burch): Bailey and Austin in The Top o' the World April 21 to a large and pleased audience. Richard J. Jones in Silver Threads 26 to fair business; audience highly entertained.

LEXINGTON.—OPERA HOUSE (Charles Scott): Top o' the World April 28; fair performance. Bailey and Austin being the feature; good business. ITSM: While business has not been large during the season just closed, it was far from unsatisfactory.

BOWLING GREEN.—OPERA HOUSE (J. M. Roberts): Lyman Twins 14 to good business; fair performance. Hutton-Bailey Stock co. opened week's engagement 15 to packed house; good satisfaction.

LOUISIANA.

KENTWOOD.—ATHERTON (F. D. Woolver): Booth Lowrey April 16; instructive lecture to small house. Pineville Baby Show, Hall of Frudence Dean, and Two of a Kind 23, under direction of J. R. Jay and Mrs. T. P. Sims (local talent for benefit of Daughters of the Confederacy); good entertainment and house. Among those who took part were: Elmo De Cour, Jessie Jackson, Mary Jackson, Hazel McElhee, Natalie Broyles, Mattie

Townes, Clara Broyles, Adelle Swift, Irene and Helen Scanlon, Dwila and Uda McGee, Holcomb Browles, Evelyn and Edward Jay, J. C. and Mattie Decker, Harold and Lester Foley, Albert Martin, Avery Duplax, Mattie Freeman, Ruth and Margaret Broyles, Daisy Funk, Sammet Matthews, and Edgar Blackwell.

MAINE.

LEWISTON.—EMPIRE (J. A. O'Brien): Kirk Brown Stock co. closed April 18-23; excellent co. to good business. In Havana 26; the first attraction under the "open door" policy brought out one of the biggest houses of the season; Powers with an excellent co. and beautiful stage settings made a highly satisfactory combination. Primrose Minstrels 27; good performance, to fair house. Viola Allen in The White Sister 28. Only a Farmer's Daughter 7. ITSM: Havana closes 30.

BANGOR.—OPERA HOUSE (F. A. Owen): Havana April 28, presented by James T. Powers and a good co.; well pleased a good audience. Kirk Brown opened 28 to a packed house in Brown of Harvard. ITSM: Season at this house will close 30 to reopen the last of August.

BELFAST.—OPERA HOUSE (W. J. Clifford): The Partisan in Two Worlds, a lec-



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ing minstrel performance ever seen here was given by A. G. Field's Greater Co. April 30 before a crowded house at advance prices. Cold-water hopes to be included in the annual tour of Mr. Field's splendid Co. Whitney Brothers Concert was greeted by a full house 22. Daniel Boone on the Trail met the approval of the usual Saturday night audience 23. The First Night 27. Powell-Coburn Musical Comedy Co. 2. The Minister's Son 12. Our New Minister 17. Lillian Russell's racing comedy, Wildfire, 27.

GRAND RAPIDS.—POWERS (Mrs. Billman): De Wolf Hopper April 31 pleased good business. Creator's Band 1. Miss Janis in The Fair Co-ed 5.—MAJESTIC (Orin Blair): The Catherine Continues to play Men and Women to the usual large and enthusiastic audience 24-30. Miss Countess still is compelled to make a certain speech at each performance. The two local members of the Co., Franklin Robbins and Otto Brower, are doing very good work. Mr. Brower doing especially well in the character part of Ponce. The week, The Hanger-on 1-3.—GARRICK: The Cool Stock Co. in When Man Turns to Brute 24-30 pleased good business.

ADRIAN.—CROWWELL OPERA HOUSE (O. D. Hardy): Powell and Coburn April 19-30; gave three very good and appreciated performances, presenting My Queen in Calico, The Beauty and the Baker, Omid, and The Prisoner of Ponce; to large business. Traveling Salesman 23; repeated former success; giving a splendid performance, to good house. A. H. Wilson 27. Goddess of Liberty 9. Jolly Girls Burlesquers 11.

BATTLE CREEK.—POST (E. B. Smith): David Warfield in The Music Master April 14; crowded house; highly pleased. Mrs. Leslie Carter in Vasta Horse 18; small house; fairly pleased. Daniel Boone Amusement Co. 16, 17 in Daniel Boone on the Trail; fair houses; pleased. Grace Van Studdiford in The Golden Battery 23; large house; greatly pleased.

ANN ARBOR.—WHITNEY (A. C. Abbot): Field's Minstrels April 31 pleased full house.

ture by Dr. Cadman, of Brooklyn, April 26, was a rare treat, and, notwithstanding a heavy rainstorm, the house was well filled.
BRUNSWICK.—TOWN HALL (H. J. Givens): Circle Oramaic April 19; excellent co.; good house. Saturday Club (local) 22; good; to large house.

MARYLAND.

CUMBERLAND.—MARYLAND (W. L. McCray, res. mgr.): Vanderville and pictures April 12-13 (except 23); to excellent business. The Heart Set 27. A Trip to the Moon (local) 28, 29.

ANNAPOLIS.—COLONIAL (Fred W. Falkner): Smart Set April 29.

MASSACHUSETTS.

FALL RIVER.—ACADEMY (George S. Wiley, res. mgr.): George Primrose Minstrels April 14; fair co. and performance, to good attendance. The American Idea 19, matinee and night, with Trilix Frigiana and a good co.; unusual large attendance; after the evening performance the entire co. attended the big theatrical ball given in their honor by Leo Lager, treasurer of the Academy. Concert 24 (matinee), Vanderville and pictures to good attendance. Fritz Schell 27. George Sidney 30. Concert 1.—ITHEM: White in Buffalo 18-30 four performers had the pleasure of meeting F. T. O'Connor, this Minster correspondent, who attended a very hearty greeting, and also Harmon MacGregor, of the Teck Stock co.—Charles Hagan and John Arkroyd have arrived home for the Summer.—The theatrical ball 19 was a great success, a large attendance greeted the members of An American Idea co. after the performance, and dancing was indulged in until 3 A. M.—Mr. and Mrs. H. S. Haddad have moved their camp at Westwood, Mass.—John Dillon, stage director of the Academy, is improving in health at Lakeville, Mass.—J. M. Welch came on from New York 19 to attend the ball.—George Sidney being announced as the last attraction.—Florine Arnold, a native of this city and who is a member of Mrs. Fiske's Manhattan co., was in town 24, the guest of her aunt.—George H. Brennan was in town 24.—Phil Dillon arrived home 24.—Comic opera will be given at Lincoln Park during the coming Summer.—Bedford and Winchester will sail for England in June, to fill an engagement of ten weeks on the other side.—Clay Smith and the Minnette Twins scored a big hit at the Bayview week 25-30, their act being exceptionally good.
W. F. ORR.

WORCESTER.—THEATRE (J. F. Burke, res. mgr.): Ben-Hur: four performances; April 25-27 to large and well pleased houses. The New York Yiddish Opera co. 25 in The Golden Wedding. Commercial Travelers' Minstrels 29. Worcester Theatre Stock co. opens in The New York Idea 2.—FRANKLIN SQUARE (Joseph A. Mack, res. mgr.): Montana 25-30, with Harry D. Cary in the leading role and a good co. played to fair business. Roosevelt in Africa pictures 2-7.—POLY'S (J. C. O'Rourke, res. mgr.): The Poli Stock co. will open 2 in The Call of the North. Among those engaged for the season are: Ed D. Lynch as leading man; Harriet Drake, leading woman; Frank Thomas, Bob McCune, W. H. Dimock, Margarette Peppard, Henrietta Dagley, Jane Stuart, Rolio Lloyd, Fred Roelign, and Malcolm Williamson. The scenic artist is Steven Golding, who comes from the Craig Stock co. of Boston, and has been for several years with the Worcester Stock co. of Brooklyn. Albert Lando is stage director.—ITEMS: Worcester theatregoers will have the opportunity of seeing for the first in Worcester Mrs. Fiske's comedy success, The New York Idea, with the following included in the cast: Clara Blandick, John Cumberland, Mar-

got Merriam, Anna L. Bates, Grant Mitchell, Marie Horse, Jack Webster, Emily Wakeman, Louise Wolf, George Staley, Earl Ryder, Frimley Morrison (stage director), John Dunton, J. H. Hymen, and Pierre Young at the Worcester Theatre Stock co.—The drama class of the Woman's Club, of this city, gave a performance of The Taming of the Shrew 28 in Tuckerman Hall, which was on par with many professional co. The costumes, make-up and staging were correct in every detail. The work of Mrs. O. F. Tabor as Petruchio, and Mrs. F. H. Houghton as Katherine, was excellent. Much of the success was due to the staging of the piece by Albert H. Scott, of this city.—The Roosevelt in Africa pictures will be shown in Mechanics' Hall 30 for two performances only.

BROCKTON.—CITY (W. B. Cross): The American Idea April 21, with Trilix Frigiana and good supporting co., pleased a good house; Trilix Frigiana, Hugh Mack, Raymond Finlay, Arthur Lipson, and Tony Hart deserve mention for good work. Concert and moving pictures 24 to large houses. Fritz Schell in The Prima Donna 25; gave good performance, to fair business; the opera was finely staged and costumed; Fritz Schell, John A. Hagan, William K. Harcourt, Vernon Davidson, Donald Hall, and Phil Branson made hits.

PLYMOUTH.—THEATRE (Primo Maggi): Leon W. Washburn presented Uncle Tom's Cabin April 19; excellent co.; E. B. O.; large house well pleased.—ITEMS: It is reported that in the near future a theatre will replace the famous old Davis Opera House burned seven years ago, the town has long clamored for an up-to-date theatre, and it looks as though the ambition might be realized this Spring. One of two of the business men have taken the scheme in hand and will probably organize a stock co. and build.

NORTHAMPTON.—ACADEMY (B. L. Potter): Moving pictures to not very large attendance filled in the week of April 25, save 30, when the Howard Musical Club Concert was billed.—ITEMS: The Lord & Hand Society of Boston will give a house performance of Jeanie 12 for the benefit of the Smith Students' Aid Society. Several former Smith girls will take part.

LAWRENCE.—OPERA HOUSE (John B. Oldfield): James T. Powers in Havana April 21; good house; pleased. Steinson's U. S. G. 22, 23; fair business. Viola Allen in The White Sister 25; large audience. Primrose Minstrels 30.—COLONIAL (John P. Adams): The Indian was the headliner 25-30 to fine houses.

ROCKLAND.—OPERA HOUSE (John J. Bowler): From Farm to Factory April 21. Carmen 22. In the Shadow of the Rockies 23; played by Taylor Stock co., to excellent business. Union Glee Club Concert 25 to capacity.

NEW BEDFORD.—THEATRE (William B. Cross): Fritz Schell in The Prima Donna April 26; delighted capacity. George Sidney in The Joy Rider 27 (benefit of Addie G. Miller, house treasurer) pleased large audience.

ATHOL.—OPERA HOUSE (Albert Blisworth): Billy, the Boy Artist, 15; good co. and business. Nan, the Mascotte (local); good business. Japanese Honeycomb 31.

GLOUCESTER.—UNION HILL (Lothar and Tolman): The Seal Kiss 15 pleased a crowded house. Billy, the Boy Artist, 19 to good business; co. fair.

LOWELL.—OPERA HOUSE (Ralph A. Ward): Viola Allen in The White Sister April 27. James T. Powers in Havana 28. George Primrose Minstrels 29.

MICHIGAN.

COLDWATER.—TIBBITS OPERA HOUSE (John T. Jackson): The most artistic and pleas-

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the noted Girl in Blue, with this attraction the Gaiety closes one of the most successful seasons in its history.—**MAJESTIC** (Emil Delch): Excellent vaudeville acts and the latest moving pictures are still drawing big audiences.

SYNACUSE.—WITTING (John L. Kerr): Elix's Minstrels (local) to large house April 27. John Drew 29. 30.—**HASTABLE** (S. Bastable): May Irwin in Mrs. Jim drew large houses 22, 23. Johnson-Burns pictures 2-4. Bernard Daily 5-7. E. A. BRIDGMAN.

OSWEGO.—**RICHARDSON** (Frederick Follett): The Climax April 26; very fine production; drew a large and appreciative audience; Ann Swinburn as Adeline Von Hagan gave as true a piece of acting as has been seen at the Richardson in many seasons; she received a number of curtain calls at the conclusion of each act; Arthur Ceyliser as Luigi Crofanti and Chester Barnett as Pietro Crofanti also deserve special mention.—**ITEMS**: The Musical Comedies have closed their season, and have returned to their home here for the summer.—Henry Young, manager of The Climax co., was entertained by Frederick Follett, manager of the Richardson during his stay in the city 26.

BINGHAMTON.—**STONE OPERA HOUSE** (O. S. Hathaway): Vaudeville and moving pictures April 25-30; doing good business. Nancy Buyer co. 2-7.—**ITEM**: Charlotte Leslay, who is to head the summer production of the Orpheus Society at the Stone Opera House, left for New York 27. The trip is being made for the purpose of reading over her new role in Joe Weber's coming production, a musical adaptation of the German comedy, Alma, We Wohnst Du? Miss Leslay has signed for the part of Louise, and will appear opposite Kitty Gordon. The comedy will open on Sept. 26. During her stay in the metropolis she has completed a selection of costumes at the Shubert Costume Department for the opening Orpheus show. The costumes will then be shipped at once to this city. The rehearsals of the first production, in the Land of Sunshine, are progressing nicely.

TROY.—**HAND'S OPERA HOUSE** (H. T. Thompson): The Nancy Buyer Stock co. closed a successful four weeks' engagement April 30. Plays: Pals, The Belle of Richmond, Polly Primrose, The Woman's Hour, A Secret Marriage, Tempest and Sunshine, and Trooper Billie.—**PROCTOR'S ORISWOLD** (Guy Graves): A splendid bill 25-30, headed by the Royal Venetian Band, drew the usual full house and gave splendid satisfaction.—**HIPPODROME** (P. F. Clancy): For week 25-30 Thomas V. Harrington, Lannigan and Covert, Bingham and co., Beach and Hart, Wally Trio, Mexay Sisters, and Byrne and Lavine pleased large audiences.—**ITEM**: This house, which was formerly the Lyceum, is steadily growing in favor.

SCHENECTADY.—**VAN CURLER** (Charles McDonald): Emma Hunting and her stock co. closed a successful engagement April 30; business excellent during entire stay of several months. Helen Grayce and her own co. commencing 1; good; business good.—**MOHAWK** (Charles Taylor): Rose Stadel and her London Melles; fair; business light 27-30. The Merry Whirl 2-5; fair; business fair.—**EMPIRE** (Charles Bell): Sam T. Jack 27-30; fair; business poor; burlesque business light as weather is warmer.

PERRY.—**AUDITORIUM** (Max Andrews): Beverly of Graustark April 25; S. R. O.; perfectly satisfactory. Hadley's pictures; S. R. O.; perfectly satisfactory. Beverly of Graustark April 25; S. R. O.; perfectly satisfactory. Hadley's pictures; S. R. O.; perfectly satisfactory. Beverly of Graustark April 25; S. R. O.; perfectly satisfactory. Hadley's pictures; S. R. O.; perfectly satisfactory.

BORNE.—**SHATTUCK OPERA HOUSE** (Charles S. Smith): Hornell Choral Society April 19, under the direction of George M. McKnight, of Elmira, gave one of the finest concerts this city has ever heard. Lillian Russell in The First Night 26.—**ITEM**: Regular season closes 15.—**ITEM**: Mr. Hoyt's co. gave benefit for local fire co. April 22, with great success.

PALMYRA.—**OPERA HOUSE** (H. L. Ayer): Vaudeville April 23-30, including the Rice Sisters, Danny Collins, C. Burton Buckwell, Al. Grossman, and Isaac Van Overbaker; good attractions and business. Hort Dramatic co. will present Othello 15.—**ITEM**: Mr. Hoyt's co. gave benefit for local fire co. April 22, with great success.

WELLVILLE.—**BALDWIN THEATRE** (Interstate Amusement Co.): The Graham Stock co. opened the week's engagement to full houses April 25; good co. and specialities. Plays: The Orphan, The Two Orphans, Camille, A Fool of Fortune, The Poisoner, Wyoming, A Banaway Wife.

NEWARK.—**SHERMAN OPERA HOUSE** (Claude Palmatier): Edwin Hoyt in Ingotmar April 19 pleased light business. The Girl from Rector's 22; good co.; pleased large house. The Banaway Banker 2. Moving pictures on all unengaged nights continue to draw good houses.

WAVERTON.—**LOOMIS OPERA HOUSE** (H. C. Watson): The Girl from Rector's April 13; co. and business good. Hadley's moving pictures 19 pleased light house. The Newbyweds and Their Baby 27; very good performance and business. The Traveling Salesman 26.

CORTLAND.—**THEATRE** (L. M. Dillon): Frank McCrea and co., Barnes and Lee, Al. Pleas, Pauline, the acrobat; Alberts and Evans, Elmo, and Mr. and Mrs. Mary Ferguson; playing to good business. McCrea and co. and the Ferns being exceptionally good.

ROME.—**LYRIC** (Edward J. Gaffey): Vaudeville April 18-23, including the Four Jordans, Klausman and Donnelly, Nan Evans, Clara Sidney, Barlow and Milo, Burns and Lee, Miss DeVega, and Billy McDermott; business and attractions good.

LOCKPORT.—**HODGE OPERA HOUSE** (O. W. Evans): The College Minstrels April 21-23 gave excellent satisfaction; small returns. The Climax 25; best co. of season; small house. Cyclone Minstrels 28. Chaucer Olcott 16.

FAHNTOWN.—**SAMUEL'S OPERA HOUSE** (J. J. Smith): Seven Days April 22; very good performance and business. Lillian Russell in The First Night 26. The House Next Door 30.

LYONS.—**MEMORIAL** (Burt C. Ohmann): Moving pictures April 22, 23; good pictures and business. Life of Moses 25; good; to good business. The Traveling Salesman 4.

UTICA.—**MAJESTIC** (J. A. Brooks): Majestic Stock co. to crowded houses April 24-30.

Plays of week: Mervy Mary Ann 25-27. King and Queen of Gamblers 28-30.

NEWBURGH.—**ACADEMY** (Fred M. Taylor): Moving pictures April 25-30 to good business; pleasing performances. Kirmess (local) 3-8.

SARATOGA SPRINGS.—**BROADWAY** (John C. Grant): The California Girls April 21. Professor Beardsley 29-4. Eagle Minstrels 23.

AUBURN.—**NEW JEFFERSON** (Reis Circuit Co.): John Drew April 28; excellent business. Lillian Russell 30; fine house.

BATAVIA.—**DELLINGER OPERA HOUSE** (William F. Halls): Puffy Ruffles April 21; very good, to S. R. O.

HERKIMER.—**OPERA HOUSE** (Ben Sherman): Herkimer County Fair (local benefit), Universalist Church, 4.

GLENS FALLS.—**EMPIRE** (J. A. Holden): Vaudeville pleased good business all week April 25-30.

NORTH CAROLINA.

GREENSBORO.—**OPERA HOUSE** (S. A. Schloss): Paul Gilmore in The Mummy and the Humming Bird April 19; excellent co., to large business. Billy Kersand's Minstrels 27 (under canvas).

CONCORD.—**OPERA HOUSE** (S. A. Schloss): Paul Gilmore in The Mummy and the Humming Bird 12.

OHIO.

URBANA.—**CLIFFORD** (Edward Clifford): The Great Duncan, hypnotist, concluded his week April 25; performances pleased. Third Degree 21 drew fair house and proved one of the best performances of the season; in such capable hands as that of George Summer, Charles Hill Mallet, Gladden James, Alfred Moore, George Seybolt, Lawrence Riddinger, Fred Malcolm, Marion Kerby, Irene Oakie, and Eleanor Lyons; the play could not fail to be splendid. Al. Field's Minstrels closed the regular season of the Clifford; drew good house and proved the strongest co. Mr. Field has ever brought to Urbana.—**ITEMS**: At the close of the season of The Third Degree Marion Kerby, with her mother, will make a ten weeks' trip to Europe and France.—George Summer, of the same co., will go to England for his vacation.—Irene Oakie will visit Austria.—The Field Minstrels closed 30.—Slater and Finch, of the late Haslett Vaudeville co., were given a banquet by John Gross, of the Douglas Inn.—C. B. Holliday leaves in a few days to resume his duties as advance agent with the Himmelpin Imperial Stock.—The Lillian Russell co., Rose Stahl co., J. E. Dodson co., and the Casino Burlesque co. were recent passers-by through Urbana. WILLIAM H. MCGOWN.

AKRON.—**COLONIAL** (F. E. Johnson, res. mar.): Seven Days April 21 pleased good attendance. Tom Lewis in Yankee Prince 22; very satisfactory business and co. Mrs. Leslie Carter in Vasta Herne 23; every one delighted with the actress, but not with the play; satisfactory attendance. J. E. Dodson in The House Next Door 25; very fine; Dodson was great; the large audience enjoyed it immensely. Rose Stahl in The Chorus Lady 27; fair attendance, but a delightful production. David Warfield in The Music Master 28. The Traveling Salesman 3. The Gay Hussars 4.—**GRAND** (O. L. Eisler): Jess De Angelis in The Beauty Spot 26 concluded John Voss's Minstrels 30; fair business. On day 30 both the Colonial and Grand opened a season of vaudeville.—The sale of seats for David Warfield is very large. The line-up commenced early of the evening before the sale opened and a large and good natured crowd was in line all night. Every seat has been sold and a number turned away. Such a production should give us more than one night.—Our two resident managers are both up-to-date and hustling men.

LIMA.—**FAUBOT** (L. H. Cunningham): Keith Stock co. April 11-16 pleased good business all week. Minstrels (local), by the Business Woman's Club.—**OPHEMUS**: A Night with the Protea drew S. R. O. attendance every night.—**ITEM**: Grace Darling Hunter, of the Marvin Stock co. at College Theatre, Chicago, during past season, has returned to her home and will spend summer here.

CANTON.—**OPERA HOUSE** (H. E. Rutter, res. mar.): E. J. Dodson in The House Next Door April 25 pleased good business. Rose Stahl in The Chorus Lady 28; fair business. David Warfield in The Music Master 27 received an enthusiastic reception from a capacity audience. The Mikado 25 (local talent). The Traveling Salesman 2. The Gay Hussars 5.

STEUBENVILLE.—**GRAND** (A. M. Morley): Rose Stahl in The Chorus Lady April 21, with excellent supporting cast, delighted large and enthusiastic audience.—The Traveling Salesman 30. The Drummer Boy of Shiloh (local), under the auspices of the G. A. R. and Woman's Relief Corps, will be presented here during week 2.

SANDUSKY.—**THEATRE** (V. O. Woodward): Al. G. Field's Minstrels April 23 to S. R. O. Eugene J. Hall's Associates Players opened a week's engagement 24 to capacity. Plays: The Little Gray Lady, The Girl of the Ranch, St. Elmo, The Belle of Richmond, Lena Rivers, and The Detective and The Thief.

DAYTON.—**VICTORIA** (William Sander): David Warfield in The Music Master April 21; fine; delighting S. R. O. Frances Starr in The Eastern Way 26 (close of season).—**NATIONAL** (Gill Burrows): Arvina Vinton Stock 25; St. Elmo; surprisingly good performance; good houses. House of a Thousand Candles 2-7.

SPRINGFIELD.—**FAIRBANKS** (Harry A. Ketcham, bus. mgr.): David Warfield in The Music Master April 22 to the largest audience ever in the house, even the orchestra chairs being removed for the accommodation of patrons and many turned away; the play and presentation were excellent and highly appreciated.

MANSFIELD.—**OPERA HOUSE** (Albough and Doeright): Rose Stahl in The Chorus Lady April 25 pleased very good house. David Warfield in The Music Master 26 pleased packed house. Girl of the Golden West 27. Many visitors from nearby cities were noticeable in the audience 30.

ALLIANCE.—**COLUMBIA** (J. Stanley Smith): Rose Stahl in The Chorus Lady April 25; splendid business; pleased beyond expectation. Miss Stahl was given an ovation; support excellent. Graustark 5. The Servant in the House 16.

FOOTORIA.—**ANDER OPERA HOUSE** (Carl Smith): Guy Stock co. April 18-23 in At Piney Ridge, My Jim, The Manxman, Cry Baby, St. Elmo, and The Vampire; co. and business good. Local season closed with the above co.

UPPER SANDUSKY.—**AUDITORIUM** (R. N. McConnell): Vogel's Minstrels April 16 gave fair satisfaction, to a poor audience. Across the Great Divide 27. Village Gossip (home talent) 28.

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BRISTOL.—HARLING OPERA HOUSE:

Pittsburgh Orchestra 13.

TEXAS.

CLARKSVILLE.—OPERA HOUSE (G. O. Gales): Richard Mandell co. April 19, 21-22; good co. and very satisfactory performance. Plays: *See Against Sex*, *The Master Workman*, *The Belle of Richmond*, *The Gay Deceivers*, and *Partners for Life*.

CLEBURNE.—LUCILE (Thompson and Cobb): Amy Cottle and co. April 18-20 to capacity.

VERMONT.

BRAATTLEBORO.—AUDITORIUM (George E. Fox): Herald Square co. in *The Japanese House* April 22. Matinee and evening. Pleased; business only fair.

ST. ALBANS.—OPERA HOUSE (T. R. Waugh): Mrs. Temple's Telegram (local talent) April 25, 26; excellent to fine business. The Climax 29. *The California Girl* 3. Call of the Wild 10.

NEWPORT.—LANE'S OPERA HOUSE (H. E. Lane, mgr.): Avis Page in *The Farmer's Daughter* April 26; good co. and deserved a larger house. *The King of Tramps* 2. The Climax 5.

BARRE.—OPERA HOUSE (John S. Heban, res. mgr.): Japanese House April 25, 26. The Climax 5.

VIRGINIA.

RICHMOND.—ACADEMY (Lee Wise): The Benjamin Players in *Before and After* April 25-27. *Blindfold* (C. L. McKee): Graustark 25-28 to big business and pleased. Season closes with this engagement.

DANVILLE.—ACADEMY (S. A. Schlem): Graustark April 18; good co. and business. Paul Gilmore in *The Mummy* and *The Humming Bird* 21; excellent performance to large and appreciative audience. This closes season.

WASHINGTON.

HOQUIAM.—ARCADE GRAND (F. Pannet Le Roy): Williams and Oliver and Marthe Brothers in vaudeville April 18-20; light business. Arcade-Bijou Stock co. in *Charlie's Aunt* 21-24 pleased good business.

WEST VIRGINIA.

WHEELING.—COURT (E. L. Moore): The Chorus Lady April 20, with Rose Stahl; E. R. O. Robert Hilliard 21 in *A Fool There Was* drew good business. *The Traveling Salesman* 22, 23; good business. McIntyre and Heath 24. *Field 2*. Old Homestead 4. **VIRGINIA** (Charles A. Pender): May Irwin 18 in *Mrs. Jim Pender* almost capacity. *The Squaw Man* 21-22 good business. Mary Manning 23. **APOLLO** (H. W. Rogers): *Partisan Whispers* 21-23; E. R. O. High Rollers 25-26; fair business.

CLARKSBURG.—OPERA HOUSE (G. W. Bissop): Grand Stock co. April 11-16 (except 15) in *Only a Shop Girl* the Roadman, The Road Agent, and *East Lynne* failed to please fair business. Lyman H. Howe 15 satisfied E. R. O. St. Rm 18; excellent co. and good business. Season closes with *The Traveling Salesman* 26 to good house.

CHARLESTON.—BURLEW (N. S. Burlew): A Fool There Was April 19. Mrs. Conway replaced Mrs. Henderson, who retired at the end of the first act. Mrs. Conway filled the bill in an acceptable manner.

BLAINFIELD.—ELKS' OPERA HOUSE (S. H. Joffe): *Top of the World* April 27 pleased crowded house; performance good.

WISCONSIN.

RACINE.—THEATRE (Daniel M. Nye): The House of a Thousand Candles April 19 had nice patronage and was well merited. The Jockey and the Maid 23 cancelled. Al. H. Wilson in *Mets in Ireland* 24 had good business. Matinee and evening. The Climax 26; excellent co. and good patronage. *The Servant in the House* (return) 29; good advance sale. The Girl of the Golden West 29, under auspices of the Royal Arcanum Insurance Co. Reconverted in Africa pictures 30. Polly of the Circus 1. Lyman Twins 2. Local performance (rental) 3. Flower of the Ranch 5. Franklin Stock co. 9-14.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard): The Franklin Stock co. closed a very successful week April 22, appearing in the following plays: *Marching Through Georgia*, in Arizona, *Queen of the White Slaves*, *A Mad Love*, *Thelma*, *The Girl in Command*, *Under Two Flags*, and *Dangers of Working Girls*. Polly of the Circus 24 to large and highly pleased audience. The Girl of the Golden West 27. *The Traveling Salesman* 4. The Third Degree 8. **ITEM**: The Golden Butterfly co. canceled date April 20 on account of illness of Grace Van Studdiford.

KENOSHA.—RHODE OPERA HOUSE (Joseph G. Rhode): Roosevelt in Africa, matinee and night, April 24; fine pictures and good business. Richards and Fring's Minstrels 26; fair business and attraction. *The Servant in the House* 28. Polly of the Circus 30. The Lyman Twins 3. The Franklin Stock co. to follow.

WAUBSAU.—OPERA HOUSE (G. S. Cone): The Girl of the Golden West April 23; good co. and business. Polly of the Circus 28 (return). The Traveling Salesman 30. German Stock co. 29-2.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): Franklin Stock co. April 11-16 presented *A Mad Love*, *Queen of the White Slaves*, *Thelma*, *Marching Through Georgia*, and

Dangers of Working Girls; fair business and co. Otto Meyer, violinist, 23, assisted by Marie Meyer; excellent performance; worthy of better patronage. Richards and Fring's Minstrels 24. The Climax 25. *Isle of Spice* 30. Polly of the Circus 2. Miller's Band 5; auspicious Local Order of Moose. The Flirting Princess 12.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Al. H. Wilson in *Mets in Ireland* April 21; E. R. O. pleased. The Irish Senator 23; two good houses. *Phat Theatre* co. 26 (German) played *Der Postvogel* in a crowded house. *Girl of the Golden West* 28. The Traveling Salesman 29.

MADISON.—FULLER OPERA HOUSE (Marcus Halman): Keith Stock co. April 25-29 presented *It's Never Too Late to Mend*, *The Boy and the Beggar*, *The Great Diamond Mystery*, *The Fiddler*, *Business of Business*, and *My Jim*, pleasing at popular prices. The Flirting Princess 30. Miss Janis 2.

GREEN BAY.—THEATRE (John B. Arthur): The Golden Butterfly April 18; capacity. Al. H. Wilson 21 pleased a good house. The Girl of the Golden West 24; excellent attraction, in good business. *The Traveling Salesman* 1. The Third Degree 5. The Flirting Princess 8. **BELOIT.—WILSON'S OPERA HOUSE** (B. H. Wilson): The Harvey Stock co. enjoyed big business April 19-23. The Servant in the House 25. The Climax 27. Lyman Twins 2.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Curtiss Comedy co. April 18-23 in *Linwood*, *St. Rm*, *Out West*, and *Polly and I*; excellent co. to E. R. O. the entire week. The Alaskan 24.

CHEYENNE.—CAPITOL AVENUE (Edw. P. Stahl): A. Sigmund Gundersen 11; good, to good business. The Alaskan 27. Dorothy Martin 28. Maude Adams 3. May Hobson 15. Mrs. Pike 21.

CANADA.

LONDON, ONT.—OPERA HOUSE (J. D. Bagan): The Climax April 22; fine performance, but attendance light, for which the heavy advance sale for the following performance was responsible. Forbes Robertson in *The Passing of the Third Floor Back* 23; two performances to large and thoroughly appreciative audiences; the entire performance was beyond criticism. The Partelle Stock co. in *The College Girl*, A Royal Princess, *Land Rivers*, and *The Man from the West* 25-27; light attendance. The Girl from Hector's 29. Al. H. Wilson in *Mets in Ireland* 30, closing the season for the Grand, though a few other attractions will probably be played before definitely closing for the summer.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): The Chicago Stock co. offering April 25-30 are *The Royal Box*, *The Little Gray Lady*, *Neil Gwynne of Old Drury*, *As Humpty of the King*, *The Straight Road*, and *Two Men and That Woman*. Matinee will be given daily. Opened to a good house.

HAMILTON, ONT.—OPERA HOUSE (A. R. Soden): The Girl from Hector's April 25, 27. The ever popular *Partelle* co. presented *The College Girl* 26. A Royal Princess 29. *Land Rivers* 30.

OTTAWA, ONT.—RUSSELL (P. Gorman): William Faverham in *Hered April* 23, 25 to capacity business; excellent. The Soul Kiss 26, 30.

MONCTON, N. B.—DAVIDSON (Davidson and Perry): The Pool April 22; fair performance to good business.

NEWFOUNDLAND.

ST. JOHN'S.—T. A. HALL (T. J. Holla): Very good business with *Edward and Mollie White* in sketches and comedy boxing act. Independent film service. Pathéphone, and illustrated songs by P. J. McCann. COLLIER (M. C. L. I.): Mary Hamburg's piano recital April 27. E. J. McAdam, manager of the Lyceum Theatre in Sydney, is in this city personally directing the engagement. AULA MAXIMA: St. Bonaventure's College Alumnus in *Facile* Account 30 attracted 340 people. The performance was satisfactorily staged, and special credit is given Thomas Halley for his capital portrayal of Jasper Bonblade. Edward Emerson as Grafton, G. O., and Leo Murphy, who was a hit as the aged poacher, Jonas Hundle. Pleading work was also given by P. J. Halley, E. J. Hawkins, J. E. J. Fox, Gerald Byrne, Leo Carter, H. H. Crawford, Leo O'Mara, and M. S. Power.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ALMA. WO WOHNST DU (Co. A, Adolf Phillips, mgr.): Philadelphia, Pa., 3-7, New York city 9-14.

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SHRIMP (O. Sandy Fox, J. S. Forrest, mgrs.): Norfolk, Va., 3. Columbus 4, Central City 5, Greeley 6, York 7.

SKINNED (Otis Chas. Frohman, mgr.): Seattle, Wash., 1-7.

SOTHERN (R. H. and Julia Marlowe [The Rubens, mgrs.]: Chicago, Ill., 25-May 17—Indefinite.

SPENDTHRAIFT (Frederic Thompson, mgr.): New York City April 11—Indefinite.

SPITFIRE (Daniel Frohman, mgr.): New York City April 25—Indefinite.

ST. CLAUDE (Thomas A. Leach, mgr.): Valley City, N. D., 3. Jamestown 4, Bismarck 5, Mandan 6, Dickinson 7, Glendive, Mont., 5, Miles City 10, Billings 11, Livingston 13, Bowman 14.

SPOONER, CECIL (C. E. Blaney Amusement Co., mgrs.): Buffalo, N. Y., 2-7.

STARDUST CLOVES (David Belasco, mgr.): Detroit, Mich., 8-7.

SUNNY SOUTH (J. C. Rockwell, mgr.): Mt. Pleasant, Mich., 3. Michigamme 4, Cadillac 5, Traverse City 7.

TALIAFERRO, MABEL (Frederic Thompson, mgr.): New York City 14—Indefinite.

TEMPER AND BUNSHINE (Southern: W. F. Mann, prop.; Pulaski, Tenn., 3, Mt. Pleasant 4, Lebanon 6, Springfield 6, Clarksville 7, Russellville, Ky., 9, Central City 10.

TRAVELING SALESMAN (Henry B. Harris, mgr.): Madison, Wis., 7.

THIEF, THE (Chas. Frohman, mgr.): San Francisco, Cal., April 26-May 7.

THREE WEEKS: Toronto, Ont., May 2-7, Buffalo, N. Y., 9-14.

UNCLE TOM'S CABIN (Al. W. Martin's: Wm. Kibbie, mgr.): Minneapolis, Minn., May 2-7. Milwaukee, Wis., 6-14.

UNCLE TOM'S CABIN (Terry's): Uts. Ia., 3, Schleswig 4, Lake City 5, Auburn 6, Sac City 7.

WARD COMEDY (Hugh J. Ward, mgr.): Melbourne, Victoria, May 1-25.

WARNER, H. B. (Lieber and Co., mgrs.): New York City Jan. 21—Indefinite.

WHERE THERE'S A WILL (Maurice Campbell, mgr.): Philadelphia, Pa., April 30-May 1.

WILDFIRE (Harry Dool Parker, mgr.): Kansas City, Mo., May 1-7.

WILSON, FRANCIS (Charles Frohman, mgr.): New York City—Indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (Kilmt and Gamble, mgrs.): Chicago, Ill., July 22—Indefinite.

ALCARE (Belaaso and Mayer, mgrs.): San Francisco, Cal., Aug. 23—Indefinite.

ALHAMBRA STOCK: Houston, Tex.—Indefinite.

ARVINE-BENTON (George B. Benton, mgr.): Indianapolis, Ind.—Indefinite.

ATHON: Portland, Ore.—Indefinite.

ATLANTIC THEATRE STOCK (Acme Amusement Co., mgrs.): Lincoln, Neb.—Indefinite.

AVENUE THEATRE (Conema, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—Indefinite.

DAYSTONE (B. F. Rootwick, mgr.): Bayonne, N. J., Dec. 6—Indefinite.

BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—Indefinite.

BELASO AND STONE (Belaaso and Stone, mgrs.): Los Angeles, Cal.—Indefinite.

BIJO (E. A. Schiller, mgr.): Savannah, Ga.—Indefinite.

BIJOU (David R. Buffington, mgr.): Pawtucket, R. I., Nov. 8—Indefinite.

BIJOU THEATRE (Corse Payton, mgr.): Brooklyn, N. Y., 1—Indefinite.

BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—Indefinite.

BLAIR, EUGENIE: Philadelphia, Pa., March 28—Indefinite.

BLANDEN CO. (Stuart Lithgow, mgr.): Louisville, Ky.—Indefinite.

BROADWAY STOCK: Oakland, Cal.—Indefinite.

BUNTING, EMMA: Schenectady, N. Y., Jan. 10—Indefinite.

BURBANK (Oliver Moroson, mgr.): Los Angeles, Cal.—Indefinite.

CALIFORNIA (Walter Smith, mgr.): Sacramento, Cal.—Indefinite.

COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—Indefinite.

CORTNELL, HARRY (G. N. Crawford, mgr.): Bette, Mont., Sept. 26—Indefinite.

CRAWFORD, HENRY (mgr.): Boston, Mass., Aug. 10—Indefinite.

CRESCENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4—Indefinite.

CRITERION THEATRE (Kilmt and Gamble, mgrs.): Chicago, Ill., Dec. 18—Indefinite.

D. C. HALL (D. C. Hall, mgr.): Pittsburgh, Pa., Sept. 30—Indefinite.

FOREPAUGH (George Fish, mgr.): Cincinnati, O.—Indefinite.

FRIEND PLAYERS: Milwaukee, Wis., Aug. 22—Indefinite.

GERMAN, M. Welo, mgr.): St. Louis, Mo., Oct. 3—Indefinite.

GERMAN (M. Schmidt, mgr.): Cincinnati, O.—Indefinite.

GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—Indefinite.

GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 18—Indefinite.

GREW (William Grew, mgr.): St. Joseph, Mo., Dec. 9—Indefinite.

HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—Indefinite.

HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—Indefinite.

HAYWARD, GRACE: Rockford, Ill.—Indefinite.

HIMMELHEIM'S YANKEE DOODLE STOCK (Geo. V. Halodan, mgr.): Superior, Wis.—Indefinite.

HOLDEN (H. M. Holden, mgr.): Cincinnati, O., Sept. 8—Indefinite.

HOLLAND, MILORDED (E. C. White, mgr.): Rochester, N. Y., April 11—Indefinite.

HUNTINGTON, WRIGHT (Wright Huntington, mgr.): New Haven, Conn., Sept. 26—Indefinite.

HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—Indefinite.

IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—Indefinite.

INDIANA: South Bend, Ind.—Indefinite.

IRVING PLACE (Buxarth and Stein, mgrs.): New York City Oct. 4—Indefinite.

KRITH (James H. Moore, mgr.): Portland, Me., April 10—Indefinite.

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NEW YORK

KENDIG STOCK: San Diego, Cal., March 20—Indefinite.
LAWRENCE (D. N. Lawrence, mgr.): Spokane, Wash., Sept. 5—Indefinite.
LYCEUM: Toledo, O.—Indefinite.
LYNCH: Lincoln, Neb.—Indefinite.
LYTEL: BERT: Albany, N. Y.—Indefinite.
MACTHURST: Salt Lake City, U.—Indefinite.
MAJESTIC STOCK: Utica, N. Y., 11—Indefinite.
MANHATTAN (G. Jack Parsons, mgr.): Del. Ind.—Indefinite.
MARTIN (Geo. E. Cochran, mgr.): Kansas City, Mo.—Indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Chicago, N. Y.—Indefinite.
NICKERSON: Des Moines, Ia.—Indefinite.
NOBLE HORACE: ASSOCIATE PLAYERS: Denver, Colo., April 10—Indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—Indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—Indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B.—Indefinite.
OPHEM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—Indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—Indefinite.
PAYSON (E. S. Lawrence, mgr.): Toledo, O.—Indefinite.
PAYTON (Cora Payton, mgr.): Brooklyn, N. Y., Aug. 16—Indefinite.
PEOPLE'S THEATRE: Chicago, Ill.—Indefinite.
PLAYERS PLAYERS: Tampa, Fla.—Indefinite.
POYNTER, BRULAH (Harry J. Jackson, mgr.): St. Louis, Mo., April 24—Indefinite.
PRINCE OF PEACOCK: Ft. Wayne, Ind.; Dec. 22—Indefinite.
PRINCE OF PEACOCK: Montreal, P. Q.—Indefinite.
PRINCE OF PEACOCK: Frederick Sullivan, mgr.: Des Moines, Ia., Nov. 1—Indefinite.
SAVOY THEATRE: Atlantic City, N. J.—Indefinite.
SCHILLER PLAYERS: Norfolk, Va.—Indefinite.
SHERMAN: Rockford, Ill.—Indefinite.
SHIRLEY JERRIE: Spokane, Wash.—Indefinite.
SNOW MONTIMER: Wilkes-Barre, Pa., Jan. 1—Indefinite.
THANDWELL-WHITNEY: Lansing, Mich.—Indefinite.
TURNER STOCK (George L. West, mgr.): Boise, Ida.—Indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Bay City, Mich., April 4—Indefinite.
VAN DYKE STOCK: Denver, Colo.—Indefinite.
VICTORIA THEATRE: Lafayette, Ind.—Indefinite.
WHITE DRAMATIC (Chas. P. White, mgr.): Pittsburg, Kan., Jan. 23—Indefinite.
WILLIAMS AND STEVENS: Atlanta, Ga.—Indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo.—Indefinite.
YANKEE DOODLE (Himmelsin's): Superior, Wis., Nov. 22—Indefinite.
YIDDISH (M. Thomasovsky, mgr.): Philadelphia, Pa., Sept. 20—Indefinite.

TRAVELING STOCK COMPANIES.

CHICAGO STOCK (Chas. H. Roskam, mgr.): Halifax, Nova Scotia, May 2-16.
CUTTER STOCK (Wallace E. Cutter, mgr.): Chicago, O., April 4—Indefinite.
DE LACY LEIGH (Monte Thompson, mgr.): Tamont, Mass., May 1-20.
ELKHART'S IDEALS (Oliver Elkhart, mgr.): Calgary, Alberta, Can., 11-May 7.
GUY STOCK (G. C. Guy, mgr.): Anderson, Ind., 28—Indefinite.
HALL STOCK: Olathe, Ill., 2-7, Sussex Wis., 9-14.
HICKMAN-BESSEY STOCK (Harry G. Lihon, mgr.): St. Louis, Mo., May 1-7.
HICKMAN-BESSEY STOCK (W. Al. White, mgr.): Bartlesville, Okla., May 2-7, Tulsa 8-14.
KEITH STOCK (Oto S. Keith, mgr.): Oshkosh, Wis., May 2-7, Appleton 9-14.
KLARK, GLADYS (J. E. Balfour, mgr.): Fort Fairfield, Me., May 2-4, Grand Falls, N. B., 5-7.
LATIMORE-LEIGH STOCK (Western): Bert Leigh, mgr.: Kansas City, Mo., May 1-7, Bartlesville, Okla., 9-14.
MAHER, PHIL (Leslie E. Smith, mgr.): Springfield, O., 2-7, Newark 9-14.
MARRS, TOM STOCK: Cheboygan, Mich., May 2-14.
MOCK RAD ALL STOCK (S. L. Kelly, mgr.): Isheming, Mich., 2-7.
MORRY STOCK: Hugo, Okla., May 2-7, Ft. Smith, Ark., 8-14.
NEW THEATRE CO.: Providence, R. I., 3, 4, New Haven, Conn., 5, Albany, N. Y., 6, 7, Baltimore, Md., 9-11, Washington, D. C., 12-14.
PICKETS, THE, AND CO.: Little Falls, N. Y., 9-14.
STANDING STOCK (Guy Standing, mgr.): Montreal, P. Q., 2-7.
TEMPER STOCK: Ephrata, Pa., May 2-7, Danville 9-14.

OPERA AND MUSICAL COMEDY.

ABARNELL, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—Indefinite.
ABORN ENGLISH GRAND OPERA (Milton and Sargent Aborn, mgrs.): Chicago, Ill., May 8—Indefinite.
ABORN ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., April 11—Indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 9—Indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Milwaukee, Wis., April 15—Indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Newark, N. J., April 25-June 4.
ABORN OPERA (Milton and Sargent Aborn, mgrs.): Brooklyn, N. Y., April 4-May 7.
ALAKAN, THE: Denver, Colo., 1-7.
ARCADIAN, THE (Charles Frohman, mgr.): New York City Jan. 17—Indefinite.
BRIGHT EYES (J. M. Gaites, mgr.): New York City May 2-7.
CAMERON, GRACE (G. H. Kerr, mgr.): Cranbrook, B. C., 3, Nelson 4, Greenwood 5, Phoenix 6, Grand Forks 7, Orville, Wash., 8, Penticton, B. C., 10, Kelowna 11, Vernon 12, Salmon Arm 13, Kamloops 14.
CARROLL COMEDY (Lou Carroll, mgr.): Fairview, W. Va., 2-7.
CHOCOLATE SOLDIER (P. C. Whitney, mgr.): New York City Sept. 13—Indefinite.
COLE AND JOHNSON (A. L. Wilbur, mgr.): Washington, D. C., 2-14.
CRANE MUSICAL STOCK (Charles L. Crane, mgr.): Enid, Okla., Feb. 6—Indefinite.
DANIEL, FRANK (The Suburbs, mgrs.): Cleveland, O., 2-7.
DOLLAR PRINCESS (Charles Frohman, mgr.): New York City Sept. 8-May 14.
DRESELER, MARIE (Law Fields, mgr.): New York City May 8—Indefinite.
BOHO, THE (Charles Dillingham, mgr.): Chicago, Ill.—Indefinite.

GAY HUSBAND: Youngstown, O., 3, Akron 4, Canton 5, Ft. Wayne, Ind., 6, South Bend 7, Chicago, Ill., 8-14.
GENE, ADELINA (Klaw and Erlanger, mgrs.): Cleveland, O., May 2-7.
GIL IN THE TAXI (A. H. Woods, mgr.): Chicago, Ill., May 7.
GIRL WITH THE WHOOPIING COUGH (A. H. Woods, mgr.): New York City—Indefinite.
GODDESS OF LIBERTY (Mort H. Singer, mgr.): Detroit, Mich., 2-7.
HARTMAN, FERRIS: Los Angeles, Cal., Oct. 17—Indefinite.
HITCHCOCK, RAYMOND (Cohan and Harris, mgrs.): Boston, Mass., March 28-May 7.
HOPPER, DE WOLF (D. V. Arthur, mgr.): New York City April 28—Indefinite.
JANIS, ELSIE (Chas. B. Dillingham, mgr.): Lafayette, Ind., 8, So. Bend 4, Grand Rapids, Mich., 5, Jackson 6, Ann Arbor 7.
JOLLY HACHLOWS (Law Fields, mgr.): New York City Jan. 6—Indefinite.
JOHN RICHARD J.: St. Louis, Mo., 1-7.
KHLE AND BILL: Los Angeles, Cal., Oct. 4—Indefinite.
MA'S NEW HUSBAND: Ellsworth, Wis., May 4, Ladysmith 7.
MERRY WIDOW (Western): Henry W. Savage, mgr.: Lincoln, Neb., 3, 4, Omaha 5-7, Sioux City, Ia., 10, Dodge 9, Waterloo 10, Marshalltown 11, Muscatine 12, Rock Island, Ill., 13, Galveston 14.
MIDNIGHT SONS (Law Fields, mgr.): Philadelphia, Pa., 18-May 7.
MISS NOBODY FROM STARLAND (Mort H. Singer, mgr.): Chicago, Ill., Jan. 18—Indefinite.
MONTGOMERY AND STONE (Charles B. Dillingham, mgr.): New York City Jan. 10—Indefinite.
NEWLYWEDS AND THEIR BABY, THE (Geo. Goetz, mgr.): Jersey City, N. J., May 2-7.
POWELL AND COLEMAN'S MUSICAL COMEDY: Coldwater, Mich., May 2-7, Muskegon 9-20.
PRINCE OF TO-NIGHT (Ed H. Salter, mgr.): So. Bend, Wash., May 8, Olympia 8, Aberdeen 7.
SAN CARLO OPERA: Brooklyn, N. Y., 2-14.
TRIP TO JAPAN AND THROUGH THE ORIENT OF THE EARTH (The Suburbs, mgrs.): New York City Sept. 4—Indefinite.
WILSON, AL. H. (Sidney B. Ellis, mgr.): Woodstock, Ont., 3, Brantford 4, Galt 5, Hamilton 6, Toronto 7.
WINE, WOMAN AND SONG (M. M. Thiese, mgr.): Portland, Ore., 1-7.
ZINN'S MUSICAL COMEDY (A. M. Winn, mgr.): Oklahoma City, Okla.—Indefinite.

MINSTRELS.

DUMONT'S (Frank Dumont, mgr.): Philadelphia, Pa., Oct. 10-May 7.
EVANN, HONEY BOY (Geo. Evans, mgr.): Brooklyn, N. Y., 2-7.
FOX'S LONE STAR (Roy E. Fox, mgr.): Stillwater, Tex., 3-7.
GEORGIA THURGOODS (Wm. McCabe's): Sandstone, Minn., 3-5, Two Harbors 6-8.
GUY'S NOVELTY (Mrs. A. L. Guy, mgr.): Allegheny, Pa., 2-7.
VOGEL'S (John W. Vogel, mgr.): Millersburg, O., 3, Killbuck 4, Mt. Vernon 5.

BURLESQUE.

AMERICAN (Teddy Simonds, mgr.): Cincinnati, O., May 2-7, Chicago, Ill., 9-14.
AVENUE GIRLS (Les Oatlin, mgr.): Washington, D. C., 4-14.
BREMAN SHOW (Jack Singer, mgr.): New York City May 2-7, Albany, N. Y., 9-11, Schenectady 12-14.
BOHEMIANS (Al Lubin, mgr.): Brooklyn, N. Y., 25-May 7, New York City 9-14.
BON TON (Chas. and Bessie, mgrs.): Washington, D. C., May 2-7, Wheeling, W. Va., 9-11.
BOWERY (E. M. Rosenthal, mgr.): Baltimore, Md., May 2-7, Washington, D. C., 9-14.
BRIGADIER (Wash. Martin, mgr.): Baltimore, Md., May 2-7, Philadelphia, Pa., 9-14.
BROADWAY GAIETY GIRLS (Louis J. Oberwath, mgr.): Milwaukee, Wis., May 2-7, Minneapolis, Minn., 9-14.
CENTURY GIRLS (John Moynihan, mgr.): Pittsburgh, Pa., May 2-7, Washington, D. C., 9-14.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.): Montreal, P. Q., May 2-7, Toronto, Ont., 9-14.
COLLEGE GIRLS (Spiegel Amusement Co., mgrs.): Brooklyn, N. Y., May 2-14.
COLUMBIA BURLESQUERS (J. Herbert Mack, mgr.): Brooklyn, N. Y., 25-May 7, New York City 9-14.
COZY CORNER GIRLS (Sam Robinson, mgr.): Chicago, Ill., May 2-14.
CRACKERJACKS (Harry Leon, mgr.): Wheeling, W. Va., May 2-4, Toledo, O., 9-14.
**NEW YORK CITY MAY 2-7, Philadelphia, Pa., 9-14.
 DREAMLANDS (Isay Grodz, mgr.):** Lay off 2-7, Albany N. Y., 9-11, Troy 12-14.
 DUCKLING (Frank Calder, mgr.): Troy, N. Y., May 2-4, Albany 5-7, Montreal, P. Q., 9-14.
 EMPIRE (Jess Burns, mgr.): Indianapolis, Ind., May 2-7, Louisville, Ky., 9-14.
 FAIR AND FOLLIES (Charles B. Arnold, mgr.): Cincinnati, O., May 2-7, Louisville, Ky., 9-14.
 FASHION PLATES (Harry Montague, mgr.): St. Louis, Mo., May 2-7, Indianapolis, Ind., 9-14.
 FAY POSTER (John Grieves, mgr.): Brooklyn, N. Y., May 2-14.
 FOLLIES OF THE DAY (Barney Gerard, mgr.): Cleveland, O., 9-14.
 FOLLIES OF NEW YORK AND PARIS (Joe Hurtig, mgr.): Omaha, Neb., May 2-7, Minneapolis, Minn., 9-14.
 GAIETY GIRLS (Pat White, mgr.): Newark, N. J., May 2-7, lay off 9-14.
 GAY MARQUEE (Harry Hill, mgr.): Providence, R. I., May 2-7, Boston, Mass., 9-14.
 GINGER GIRLS (Hurtig and Seamon, mgrs.): Minneapolis, Minn., May 2-7, Milwaukee, Wis., 9-14.
 GIRLS FROM HAPPYLAND (Lou Hurtig, mgr.): Cleveland, O., May 2-7, Wheeling, W. Va., 12-14.
 GOLDEN CHOOK (Jacobs and Jorman, mgrs.): Detroit, Mich., May 2-7, Chicago, Ill., 9-14.
 HASTINGS (Harry Hastings, mgr.): Pittsburgh, Pa., May 2-7, Buffalo, N. Y., 9-14.
 IMPERIALS (Sim Williams, mgr.): Louisville, Ky., May 2-7, Cincinnati, O., 9-14.
 IRWIN'S BIG SHOW: St. Louis, Mo., May 2-7, Kansas City, Mo., 9-14.
 JARDIN DE PARIS GIRLS (Clarence Burck, mgr.): Philadelphia, Pa., May 2-7, lay off 9-14.
 JERSEY LILIES (Wm. S. Clark, mgr.): Springfield, Mass., May 2-4, Holyoke 5-7, lay off 9-14.
 JOLLY GIRLS (Richard Parton, mgr.): Detroit, Mich., May 2-7, Chicago, Ill., 9-14.
 KENTUCKY BELLES (Robert Gordon, mgr.): Chicago, Ill., May 2-7, lay off 9-14.
 KNICKERBOCKERS (Louis Noble, mgr.): Philadelphia, Pa., May 2-7, Newark, N. J., 9-14.

LADY BUCCANNERS (Harry Strauss, mgr.): Kansas City, Mo., May 2-7, St. Louis 9-14.
LID LIFTERS (H. S. Woodhull, mgr.): Chicago, Ill., May 2-7, Cincinnati, O., 9-14.
LYING STOCK BURLESQUE (Ed B. Franks, mgr.): Seattle, Wash.—Indefinite.
MAJESTIC (Fred Lewis, mgr.): Kansas City, Mo., May 2-7, Omaha, Neb., 9-14.
MARATHON GIRLS (Phil Sheridan, mgr.): Toronto, Ont., May 2-7, Rochester, N. Y., 9-14.
MARDI GRAS BEAUTIES (Andy Lewis, mgr.): Albany, N. Y., May 2-4, Schenectady 5-7, New York City 9-14.
MERRY MAIDENS (Harry Hudson, mgr.): Cleveland, O., May 2-7, Pittsburgh, Pa., 9-14.
MERRY WHIRL (Louis Kestlin, mgr.): Schenectady, N. Y., May 2-4, Albany 5-7, Boston, Mass., 9-14.
MISS NEW YORK, JR. (Ed Schappan, mgr.): Lay off 2-7, New York City 9-14.
MOONING, NOON AND NIGHT (Walter Benson, mgr.): Toronto, Ont., May 2-7, Buffalo, N. Y., 9-14.
MOULIN ROUGE (Chas. Edwards, mgr.): Buffalo, N. Y., May 2-7, Detroit, Mich., 9-14.
PARTISAN WIDOW (Weber and Bush, mgrs.): Buffalo, N. Y., May 2-7, Toronto, Ont., 9-14.
QUEENS OF THE JARDIN DE PARIS: Milwaukee, Wis., May 2-7, Chicago, Ill., 9-21.
REVERE BEAUTY SHOW (Al Rosen, mgr.): Newark, N. J., May 2-7, lay off 9-14.
RENT-BANTLEY (George Leavitt, mgr.): Chicago, Ill., 25-May 7, Cleveland, O., 9-14.
RIALTO BOUNDERS (Dave Evans, mgr.): Boston, Mass., May 2-7, Springfield 9-11, Holyoke 12-14.
RICE AND BARTON'S (Chas. Barton, mgr.): Philadelphia, Pa., May 2-7, lay off 9-14.
ROBINSON CRUSOE GIRLS (Chas. Robinson, mgr.): Wheeling, W. Va., May 2-7, Pittsburgh, Pa., 9-14.
ROSS HILL (Rice and Barton, mgrs.): Boston, Mass., May 2-7, New York City 9-14.
ROSS SYDNEY (W. S. Campbell, mgr.): New York City May 2-7, Brooklyn, N. Y., 9-31.
SUNAWAY GIRLS (Peter S. Clark, mgr.): Lay off 2-14.
SAM DEVERE (Louis Starks, mgr.): Lay off 2-7, Pittsburgh, Pa., 9-11, lay off 12-14.
SAM SCHRIENBERG (Morris Weinstein, mgr.): Toledo, O., May 2-7, Detroit, Mich., 9-14.
SAM T. JACK'S (Will Boehm, mgr.): Lay off May 2-4, Patterson 5-7, New York City 9-14.
SEHNADERS (James Weeden, mgr.): Chicago, Ill., May 2-14.
STAR AND GARTER (Al Nathan, mgr.): Rochester, N. Y., May 2-7, Schenectady 9-11, Albany 12-14.
STAR SHOW GIRLS (John T. Baker, mgr.): St. Paul, Minn., May 2-7, St. Joseph, Mo., 12-14.
TIGER LILIES (W. N. Drew, mgr.): New York City May 2-7, Newark, N. J., 9-14.
TROADERS (C. H. Waldron, mgr.): Lay off May 2-7, Philadelphia, Pa., 9-14.
UNFIRE (Charles Donohue, mgr.): St. Joseph, Mo., May 2-7, Chicago, Ill., 9-14.
VANITY WAIF (Harry Hill, mgr.): Philadelphia, Pa., 2-7, lay off 9-14.
WASHINGTON SOCIETY GIRLS (La Watson, mgr.): Minneapolis, Minn., May 2-7, St. Paul 9-14.
WATSON'S BURLESQUES (W. H. Watson, mgr.): Boston, Mass., 25-May 7, Troy, N. Y., 9-11, Albany 12-14.
WINE, WOMAN AND SONG (Alex. Gorman, mgr.): New York City May 2-7, Brooklyn, N. Y., 9-31.
YANKEE DOODLE GIRLS (Sol Myers, mgr.): Boston, Mass., May 2-14.

CIRCUSES.

BARNUM AND BAILEY: Washington, D. C., 9-10.
BUFFALO BILL—PAWNER BILL (Gordon W. Lill, mgr.): New York City 2-May 7.
FORPAUGH-SELLS BROS.: Charleston, W. Va., 3.
HAGENBECK AND WALLACE: Canton, O., 3.
HONEST BILL: Omaha, Kan., 3, Havensville 4, Soldier 5, Circleville 6, Wetmore 7.
LUCKY BILL: Lexington, Ia., 3, Norton 4, Mount Vernon 5, Hallettsville 6.
ROBINSON, JOHN, CIRCUS: Bellefonte, O., 3, Kenton 4.
SELLS-FLOTO: Hanford, Cal., 3, Fresno 4, Stockton 5, San Francisco 6-9.
TIGER HILL'S WILD WEST: Evansville, Wis., 12-14.
YANKEE-ROBINSON: Forest City, Ia., 3, Albert City 4, Hampton 5, Montevideo 6, Eldora 7.

BANDS.

CAVALLO'S BAND: St. Louis, Mo., April 23—Indefinite.
DON PHILIPPINI'S BAND (Ned Hanks, mgr.): Davenport, Ia., 2-7, Waterloo 9-14.
FERRULO AND HIS BAND: Oakland, Cal., April 25-May 8.

MISCELLANEOUS.

BARHOOT'S SHOW: Huntington, W. Va., 2-7, Middleport, O., 9-14.
DUNCAN HYPNOTIST (L. C. Zillano, mgr.): Parkersburg, W. Va., May 2-7.
GILPIN'S HYPNOTIC COMEDY: Marion, Ill., 12-May 7.
ITA, MENTALIST (Charles L. Lyons-Tallon, mgr.): St. Ignace, Mich., 2-7, Manistique 9-14.
NEWMANN, GREAT: Wadena, Minn., May 1-4, Long Prairie 5-8.
POWER, FRANK J. (HYPNOTIST): Chicago, Ill., April 25-May 14.
FLINT, HERBERT L. (A. H. Hughes, mgr.): Ashland, Wis., 2-7, Superior 9-14.
RAYMOND, GREAT (Maurice F. Raymond, mgr.): London, Eng.—Indefinite.
SYNGALI: Seattle, Wash., March 28-May 7.
THURSTON, HOWARD (Dudley Meadows, mgr.): Baltimore, Md., May 2-7, Jersey City, N. J., 9-14.
VANDERGOLD, GREAT (Wm. Vandergould, mgr.): Erie, Kan., 2-7.
WALDEN (A. F. Jordan, mgr.): Lake Providence, La., 3, McComb, Miss., 4, Anite, Ia., 5, Hammond 6, Oakes, Miss., 7.
WULLNER, DR. LUDWIG: San Francisco, Cal., May 1, 3.

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